

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



HOW TO SELL YOUR MEDIA DEPARTMENT

Modern agency men say a media department should be merchandised to clients, staff

Page 31

Bowling—tv's hottest sports success story

Page 34

Are radio's daytime serials really tired?

Page 36

Hallmark's \$80 million tv sales pitch

Page 40

did you know that

... 95% of the nation's young homemakers listen to Radio each week. 12,000,000 of these young homemakers listen more than 16 hours every week. Just one more reason why

Spot Radio is such a powerful sales-maker.

KOB	Albuquerque	WINZ	Miami	KCRA	Sacramento
WSB	Atlanta	WISH	Milwaukee	WDAI	San Antonio
WGN	Chicago	KSTP	Minneapolis-St. Paul	KFMB	San Diego
WFAA	Dallas-Ft. Worth	WTAR	Norfolk	KOBY	San Francisco
KOSI	Denver	KFAB	Omaha	KMA	Shenandoah
WANE	Fort Wayne	WIP	Philadelphia	WNOU	South Bend
KPRC	Houston	KPOI	Portland	KREM	Spokane
WISH	Indianapolis	WJAR	Providence	WGTO	Tampa-Orlando
KARK	Little Rock	WRNL	Richmond	KVOD	Tulsa

Radio Division

Edward Petry & Co., Inc.

The Original Station Representative

The cost-per-1,000-homes-per-commercial-minute on nighttime network tv still keeps coming down, a comparison of January-February NRI's for 1959 and 1958 shows. These average CPMPs cover programing between 6 p.m. and 11 p.m. over seven days:

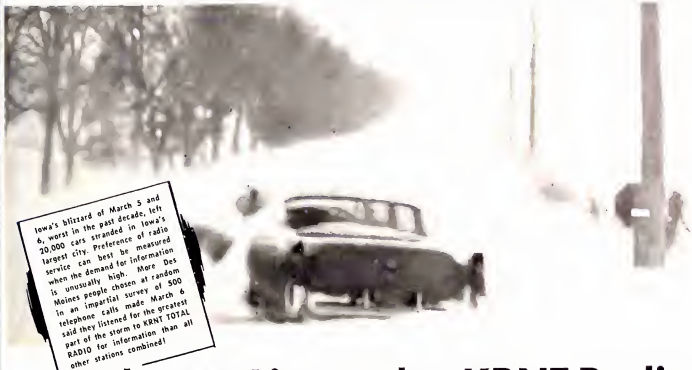
NETWORK	JAN.-FEB. 1959	JAN.-FEB. 1958
ABC TV	\$2.66	\$2.86
CBS TV	2.93	2.97
NBC TV	3.43	3.27
3-Network Average	\$3.01	\$3.05

It may be a temptation to speculate on how the new tv network shows stack up

...clipped from *Sponsor-Scope* (April 18, 1959)

ABC TELEVISION

76.2% of Des Moines Listened to Radio



and more Listened to KRNT Radio than all other stations combined!

During and following a traffic-crippling snowstorm in Iowa last month (March 5th), public demand for information about impassable roads . . . concern for whereabouts and welfare of relatives was critical!

Fortunately, most people in this area have learned from past experience that KRNT always provides service to fill these personal needs. They knew that KRNT would help, and a thousand business executives, school principals and individuals used KRNT'S aired-telephone interview service with the familiarity of daily routine.

KRNT TOTAL RADIO in Des Moines

Represented Nationally by **THE KATZ AGENCY**

The fact that KRNT is the preferred source of help and information in times of emergency stands as proof of KRNT's image of dependability in the minds of people in Central Iowa. Obviously, KRNT has earned this recognition with long-standing excellence in public service . . . reliability that is vital in all selling! KRNT advertisers know this. They used twice as much KRNT Radio in February of 1959 as in the same period a year ago. It's no wonder that most people listen to, believe in, and depend upon the COMPLETE radio station in Des Moines, KRNT TOTAL RADIO!

According to another recent survey (when there was no emergency) . . . a depth study by Central Surveys, Inc.,

KRNT RATED AS THE TOP DES MOINES STATION:

- MOST PEOPLE LISTEN TO MOST
 - MOST RELIABLE NEWS
 - MOST BELIEVABLE PERSONALITIES
-

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

How media men build prestige

- 31** Most progressive agency media departments improve their communications by internal promotion with staffers, external promotion with clients

Bowling pays off for local advertisers

- 34** Live and filmed bowling shows, with their merchandising possibilities are showing no decline even with bowling season officially on wane

Are radio's daytime serials really tired?

- 36** CBS v.p. Louis Hausman warns criticism of soapers can win easy applause, but performance of seven CBS serials tops affiliates' programs

Hints on producing a tv spot sound track

- 38** Hints on how to best utilize time and money in creating a sound track are found by tracing steps of musical production for Campbell-Ewald

Selling small items with big shows

- 40** Fitting tv programming to seasonal, low-priced product business is problem that has been licked by Hallmark, top U. S. greeting card producer

A \$130,000 sales agency for spot radio

- 43** Station representative Jack Hasla proposes the organization of NSR, a new sales group for national spot radio only; with a \$130,000 budget

Radio takes yogurt out of 'fad' class

- 44** Dannon Milk Products finds a consistent radio schedule provides the best means to widen its appeal, get new market distribution in hurry

Radio's first sponsors

- 45** Crystal set days of radio and radio advertising are recalled as station KCBS in San Francisco celebrates golden anniversary of broadcasting

SPONSOR ASKS: Is "carnival" promotion good for radio?

- 52** With some stations employing hallyhoo publicity to type listenership, agency and station people discuss the propriety of this approach

FEATURES

10 Commercial Commentary

58 Film-Scope

24 19,16 and Madison

62 News & Idea Wrap-Up

6 Newsmaker of the Week

62 Picture Wrap-Up

48 Radio Basics

60 Sponsor Heats

17 Sponsor-Scope

80 Sponsor Speaks

50 Spot Buys

80 Ten-Second Spots

28 Timebuyers at Work

54 Tv Results

78 Tv and Radio Newsmakers

57 Washington Week

Editor and Publisher
Norman R. Glenn

Secretary-Treasurer
Elaine Couper Glenn

VP-Assistant Publisher
Bernard Platt

EDITORIAL DEPARTMENT
Executive Editor
John E. McMillin

News Editor
Ben Bodec

Special Projects Editor
Alfred J. Jaffe

Senior Editors
Jane Pinkerton
W. F. Miksch

Midwest Editor (Chicago)
Gwen Smart

Film Editor
Heyward Ehrlich

Associate Editors
Pete Rankin
Jack Lindrup

Gloria Florowitz

Contributing Editor
Joe Csida

Art Editor
Mausy Kurtz

Production Editor
Florence B. Hamsher
Viki Viskislik, Asst.

Readers' Service
Barbara Wiggins

ADVERTISING DEPARTMENT
Sales Manager

James H. Fuller
Dorris Bowers, Administrative Mgr.

VP-Western Manager
Edwin D. Cooper

Southern Manager
Herb Martin

Midwest Manager
Roy Meachum

Eastern Manager
Robert Brokaw

Production Manager
Jane E. Perry

Sandra Lee Oncay, Asst.

CIRCULATION DEPARTMENT
Seymour Weber

Harry B. Fleischman

ADMINISTRATIVE DEPT.

Laura Oken, Office Mgr.
Georae Becker; Charles Eckert; Gilda Gomez; Priscilla Hoffman; Jessie Ritter

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC.

combined with TV, Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 G. Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772, Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863, Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529, Los Angeles Office: 6087 Sunset Boulevard, Phone: HOLlywood 4-8089, Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$8 a year, Canada & other Western Hemisphere Countries \$9 a year, Other Foreign Countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1959 Sponsor Publications Inc.

In one food store it quintupled the daily sales of a gardening product. In another it quadrupled business for a KNX beer advertiser. A store traffic study made by a major food chain revealed that it was the *only* display that people could associate with the product it promoted. Such are the facts about KNX Radio's own fabulous Product Peddler...the most colorful, effective, mobile point-of-sale display anywhere. For information about this *proved* bonus merchandising service see your KNX or CBS Radio Spot Sales representative.



Represented by CBS Radio Spot Sales





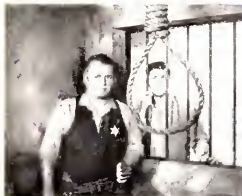
W. H. Auden



Portrait of a Mardian



Hungary: Return of the Terror



A Town Has Turned to Dust



Cuba in 1960



The Last Clear Chance



France and the East



The Days of Wine and Roses



Prologue to the Summit: The Arab Tale



The 100 Years



Intimate with Vassil



Kuwait: Middle East Oil Price





in a Sealed-off Box



Presents Leonard Bernstein and the New York Philharmonic



vention of Pope John VIII



arker



How television serves its public

IF YOU'RE STILL AMAZED by the American people's insatiable appetite for television, you might find the answer in the record of how it serves most of its public most of the time.

The 19,000 broadcasts presented by the television networks in a single year are 19,000 responses to the demands and needs of television's many different "publics."

ONE MEASURE of how well television serves their needs is supplied by the audience itself. Every night, for example, during the average minute, 61 million people are watching their television screens, and this number grows larger every year. Week after week they transform television into the nation's biggest theatre, concert hall, lecture platform, house of worship and source of news.

Another index of its performance can be found in the annual George Foster Peabody Awards—"the Pulitzer prizes of broadcasting." Earlier this month all of the networks were honored for their contributions to the medium in this gratifying competition in which the public reaps the richest rewards.

FOR THE THIRD CONSECUTIVE YEAR, the Peabody Committee presented what it termed its "most important" award—the one for "Public Service"—to the CBS Television Network. The award was made for a series of special CBS News programs, most of which were scheduled at night to reach the largest possible audiences.

The committee also honored the Network for Television Musical Entertainment (*Lincoln Presents Leonard Bernstein and the New York Philharmonic*... "has inspired a resurgence of interest in symphonic music...") and for Television Dramatic Entertainment (*Playhouse 90*... "stands alone among dramatic programs in television in aiming at the best...")

IT WOULD SEEM ONLY TOO CLEAR that people give more of their attention to television than to any other medium of communication simply because television gives them so much more of what they want. And because they find so much of what they want, in such even balance, at a single point on the dial, they turn their attention most often to the CBS Television Network.

IN SOUTH GEORGIA
AND
NORTHWEST FLORIDA . . .

A NEW MARKET

since Mar. 19th!

**WALB-TV's new
1,000 FOOT*
TOWER**

has almost doubled
the effective WALB-TV
market in this area!

* (Tallest in South Georgia
and North Florida)

- **GRADE B POPULATION
NOW IS:**

730,600

- **GRADE B TV HOMES
NOW ARE:**

126,200

Write for
new coverage map!

ALBANY, GA. CHANNEL 10

WALB-TV



Raymond E. Carow, General Manager
Represented nationally by
Vonnard, Runtoul & McConnell, Inc.
In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

Normally, the appointment of a general manager for a General Motors division wouldn't create much of a stir in the ad business. But the naming of Edward D. Rollert as Buick general manager revived memories of McCann-Erickson's switch from Chrysler to Buick and caused Madison Ave. to mull over the possible consequences to the agency.

The newsmaker: The choice of Edward D. Rollert as general manager of the Buick division was a surprise to agency row. Even people at D. P. Brother, Inc., agency for the Harrison Radiator Div., which Rollert now manages, had no inkling of what was in the works. Though the Harrison executive knew Rollert was bound for a new post, its exact nature was a mystery.

Like Edward T. Ragsdale, the man he is succeeding at Buick, Rollert is an engineer and designer rather than a sales or advertising executive. Unlike Ragsdale, who spent 36 years with Buick, Rollert has served with a number of GM divisions, a common practice among GM executives bound for the top. He is 47 and has spent his entire working career with GM, starting with the AC Spark Plug division.

Inevitably, Rollert's appointment stirred theorizing among admen as to the fate of Buick billings, now probably about \$15 million, a third of it set aside for network tv. With Buick's sales rank dropping from third to seventh place, and with some of this slide taking place during the tenure of Ragsdale and McCann-Erickson, it was natural for speculations to center on this subject. While Ragsdale knew Buick and its problems intimately, Rollert will have to start from scratch and it is unlikely there will be any such heady developments as Ragsdale's storied search for an agency to replace Kuhnert.

One of Rollert's first problems will be to make a decision on McCann-Erickson's recommendation for \$5 million worth of network tv specials in the 1959-60 season. During the current season, the Buick web video budget, also about \$5 million, is split—roughly half and half—between seven Bob Hope specials and an alternate week of *Wells Fargo*. In the print area, this is what Buick spent last year: Less than \$5 million in newspapers, or about half of the 1957 total; about \$2 million in magazines, down a third from the previous year. Buick has dipped into spot tv but the billings are miniscule.

Though Rollert has not been close to the slam-bang consumer advertising battle among auto manufacturers, he is described as the type that will roll up his sleeve and pitch into solving any kind of problem. Admen describe him as a "solid" type, but having a streak of brilliance with all. He is married and has two sons, one of whom goes to Purdue (his father's Alma Mater). When he has time he hunts and fishes, relaxes with bridge and chess.

NEWSMAKER STATION of the WEEK

WSBA appoints **EASTMAN**

WSBA

DOMINATES YORK—LANCASTER—HARRISBURG, PA.

**NUMBER ONE RADIO STATION
IN THE
PENNSYLVANIA DUTCH
MARKET**



HOOPER, MARCH '59



robert e. eastman & co., inc.
national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
YUkon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
Central 1-6055



PAY TO THE
ORDER OF

PETERS, GRIFFIN, WOODWARD, INC.
250 PARK AVENUE
NEW YORK 17, N. Y.

Nº 147



PETERS, GRIFFIN, WOODWARD, INC.
250 PARK AVENUE
NEW YORK 17, N. Y.

THE PGW COLONEL SAYS:

*"We like salesmen
who know how
to pick up a check"*

When a **PGW** sales team wins a sales contest, the members of that team are given a party where *every* winner picks up a check ... a big one.

Yes, we like a man who knows how to pick up a check ... a sales contest check, a sales incentive check or a profit share check ... and we offer *all* of them at **PGW** because we like salesmen who like to compete ... and win. Don't you?

P E T E R S ,

G R I F F I N ,



W O O D W A R D , I N C .

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO

Commercial commentary

now
7
TVth
market!

JACKSON,
MISS., now

TV homes

The nation's leader
in business gain

served by its two
television stations...

WLBT
Hollingsberry 3
WJTV
Katz 12

So it's creative—so who cares?

Last fall, when George Gribbin, a "creative" man, was named head of Y&R and the ANA at its annual meeting was calling for more "creativity" in advertising, I talked with a Colonel Blimp-type character who deeply and bitterly resented what he called, "All this twaddle about creativity."



"It's for the birds," he said harumphing loudly. "Modern advertising is a business. It is mass marketing, backed by careful, scientific research and shrewd, cost-conscious media buying. Creativity—bushwah!"

I grinned when he said this and put him down as one of those embittered account, research, or marketing men (there are dozens in the agency business) who loathe the ground that copywriters walk on.

Recently, however, I've been wondering whether I was right.

There's been such an overwhelming gush of talk about creativity in the last year (this week the IAs is devoting an important section of its White Sulphur Convention to a creativity panel headed by George Reeves of JWT, Chicago) that I'm getting a little suspicious.

How much of this infatuation is just plain lip service?

Home, mother, the flag, and creativeness

A few weeks ago, for instance, I read an impressive statement by Marion Harper of McCann to the effect that the production of creative ideas is the main business of advertising, and that today's creative man has better tools—from research and marketing—than he has ever had before.

I have no reason to doubt that Marion was being wholly sincere. But somehow I couldn't help snickering over his remarks.

They sounded so dreadfully statesmanlike.

In 20th Century advertising circles it has become as important to take a strong public stand in favor of creativity as it is to be steadfastly on the side of home, mother, the flag and the Audit Bureau of Circulations.

But when men like Marion Harper, who have almost dedicated their business lives to the proposition that advertising is or can be practical, factual, cost-oriented and ruthlessly scientific, begin talking about "creativity" I wonder what they mean. And, for that matter, what do the rest of us mean when we prate so glibly about the importance of advertising's "creative functions?"

I submit that "creative" is the most bastardized word in the advertising lexicon. And I think it's high time we re-defined it.

The individual and personal ingredient

Let's begin by admitting that the only possible reason for being concerned with advertising creativeness is a very practical one.



TAMPA- ST. PETERSBURG

... market on the move!

Pints by the million of luscious, red-ripe, sun-sweet strawberries are on the move... out of Florida's rich acres... into the North's important market centers! From Thanksgiving until mid-April, harvesting of king-sized Florida strawberries is *big business* around the MARKET ON THE MOVE... TAMPA-ST. PETERSBURG! Until early March, over 90% of the fresh strawberries consumed east of the Rockies are shipped from this area!

The yearly *total* amount of agricultural products produced in the TAMPA-ST. PETERSBURG area is roughly a *quarter* of a billion dollars!

You can capture this rich, ripe market with the STATION-ON-THE-MOVE — WTVT — *first in total share of audience** with 34 of the top 50 programs! WTVT, with highest-rated CBS and local shows, penetrates and blankets the MARKET-ON-THE-MOVE... TAMPA-ST. PETERSBURG!

**Latest ARB*

station on the move...

WTVT

TAMPA - ST. PETERSBURG



Channel **13**

The WKY Television System, Inc.

WKY-TV **WKY-RADIO** **WSFA-TV**
Oklahoma City Oklahoma City Montgomery

Represented by the Katz Agency

30.6%

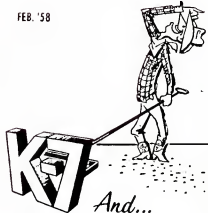
SHARE OF AUDIENCE
6:00 P.M. TO MIDNIGHT
JAN. - FEB. - A R B

KVII-TV's audience is up nearly
100% since new ownership
and programming in October.

NOV. '58

MAY '58

FEB. '58



And...
THAT'S NOT ALL!!

K-7 is first in Amarillo in total
rating points, three nights out of
the week — with four of the
top ten shows.

Let your Balling man give you the detailed
story and show you some amazing figures.

KVII-TV
amarillo, texas

C. R. "Dick" Watts
Vice President and
General Manager



Represented
nationally by the
Balling Company

It springs from the fact—known to all experienced admen—that one piece of copy, one radio or TV commercial, or one print ad can be many times more effective than another.

These copy differences (and they can run higher than 1,000%) represent the greatest challenge and most dangerous risk that any advertiser faces. They mean that he can get 10c or \$10 of value for each dollar of his advertising expenditure.

And what causes these copy variations?

Well, they're due to the differences in the individual abilities of the planners, writers, visualizers and producers of finished commercials and advertisements.

This is a fact which many businessmen find brutally hard to accept. They'd like to believe that advertising creativeness (for that's what we're talking about) is a group or "team" matter—that it can be produced automatically by a smoothly organized business machine.

But it ain't so, Joe. It just ain't so. Creativeness is essentially a personal, individual and lonely proposition. And Heaven help you if you look for it except in individuals.

A talent not a technique

An even more unpleasant fact about creativeness is that it is only in part an ability that can be acquired through training, research and experience.

It is true of course that people can develop their creative powers. Perhaps BBDO's brainstorming is one good way. I, personally, have found, though, that kindness, understanding, encouragement and respect do more to stimulate creative people than anything else.

It is also true that facts, research, experience all contribute to the creative process. They can be, as Harper says, helpful tools.

But when you've said this you've said only half the truth. For real creativeness, I'm convinced, is a gift, a talent, a spark which our grandfathers would not have been ashamed to call God-given.

If a writer or an artist doesn't have it, then no amount of textbook training or merchandising savvy will give it to him.

The quality of living communication

Finally, let's recognize that when we use the word "creative" in advertising, we mean it in a highly specialized artistic sense.

Creativeness, as we use it, does not mean merely the ability to produce something new and different. It is not merely laboring mightily and bringing forth a stone, a sarcophagus or a set of statistics.

Creativeness on our terms means the ability to produce something that is *alive*—copy that sings, pictures that glow with vitality, music that grips the heart.

This living quality is the thing which distinguishes what we call creativity from mere inventiveness, ingenuity or productivity.

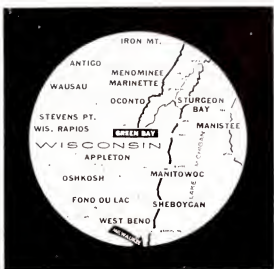
And why is it important? Because our business is communicating with people, and this is the electric spark, the divine fire that makes our communication easier.

I think it is a fine thing that advertising, after its long drunken love affair with dizzying research facts and pompous marketing statistics, is returning to an appreciation of creativeness. But let's remember that all we're really doing is reaffirming the overwhelming importance of the gifted, talented, truly inspired individual.

FARM BOY TAKES BUGGY-RIDE!

Today's definition of that word "Buggy" is a sporty Convertible. Our farmers, here in the Land of Milk and Money, are identified chiefly by their fat billfolds.

Here's a rich market of small cities and thousands of big dairy farms . . . 42% rural and 58% urban . . . where 1,350,000 folks spend \$1,750,000,000 in retail sales . . . more than 400,000 families enjoying Channel 2-CBS Television.



THE LAND
OF MILK
AND ^MONEY
WBAY ch. 2
GREEN BAY



"Best Media Promotion"



"Best Program Series"



"Best Transportation Advertising"

Speaking of



"Best Single Program"



"Best Live Local Program"

"Best Spot Announcement Series"



"Best Direct Mail"

PAUL MILLER
Managing Director



Awards...

When the Wheeling Advertising Club recently presented WWVA Radio with seven awards for outstanding programming, advertising, and promotion (a record number) . . . we were frankly pretty proud.

Because this cherished honor reflects tremendous recognition in the community, it indicates one reason why WWVA is first in every time period from 6 A.M. to midnight, 7 days a week, in 46 surrounding counties, and dominates the vital half of the \$6,000,000,000 Pittsburgh Tri-State Market that other media don't effectively cover. It shows, too, that Storer stations consider it important to be local stations, as well as being known throughout the nation.

"Famous on the local scene"



Only fulltime CBS Network Station in
PITTSBURGH - WHEELING AREA



Storer Radio

WWVA
Wheeling

WJW
Cleveland

WJBK
Detroit

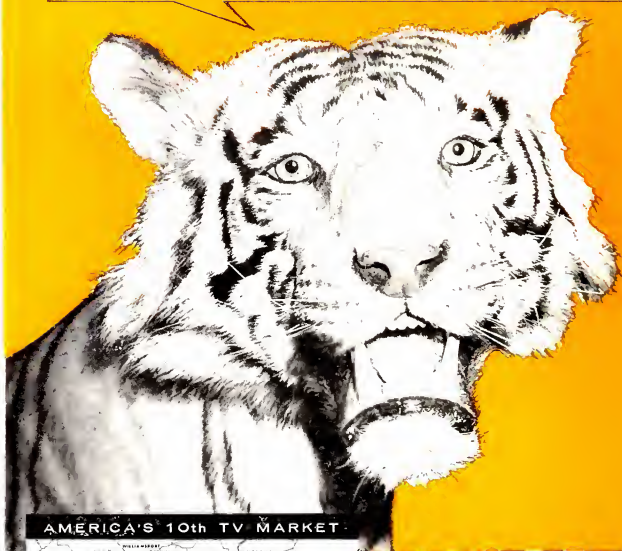
WISB
Philadelphia

WSPD
Toledo

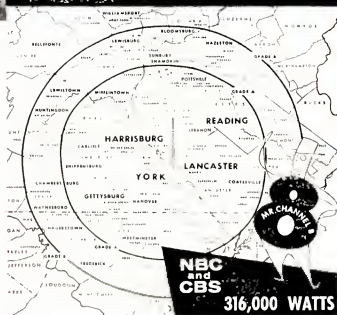
WGBS
Miami

presented by
John Blair

a g-r-r-rand fact — **WGAL-TV** is first choice of viewers in Lancaster, Harrisburg, York and in many other markets



AMERICA'S 10th TV MARKET



WGAL-TV

CHANNEL 8
LANCASTER, PA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

The MEEKER Company Inc. • New York • Chicago • Los Angeles • San Francisco

**NBC
 and
 CBS**
316,000 WATTS

SPONSOR-SCOPE

25 APRIL 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Tv stations can look to a massive spurt of spot tv activity in June.

A SPONSOR-SCOPE check this week among major spot agencies indicates: (1) earlier-than-usual wrapping up of network needs will make it possible for agencies to embark on their fall tv spot buying in a few weeks, and (2) the magnitude of the business will be considerably over that of the previous fall.

Don't be surprised if ABC follows the CBS TV pattern and sets its official network option time block at night from 8 to 11—which means moving it forward half an hour.

However, also like CBS, ABC would go on programing the network from 7:30 p.m.

Under the broadcast law, a station can't allocate more than three hours by contract to a network in the morning, afternoon, or night, but there's nothing to prevent an affiliate from accepting additional programing.

The tendency among buyers to determine by their own formulas what a radio station's rate should be is showing up more and more.

A Chicago rep last week rejected a radio buy in 10 major markets because the client tried to set the rate.

The formula on which the rate was based: \$1 per-thousand-homes for six gross rating points per week.

The same account has evolved a pricing formula for tv, but as yet it hasn't tried to impose it when buying. The tv formula: \$1.20 CPMH for as many rating points as the traffic will bear.

(See prior item on radio buying tactics for skill in 18 April SPONSOR-SCOPE.)

NBC-TV will put into effect this fall something it dreamed up a year ago: Setting aside an hour on one evening of the week for specials exclusively.

The period: Friday 8:30-9:30. The sponsors include Hallmark, Rexall, Timex, AT&T, Pontiac, Oldsmobile, and United Motor-A/C Sparkplug.

The fall buying and shopping pace among the tv networks the past week was not quite so hectic as it had been in recent weeks. But there were these developments:

- General Foods renewed Danny Thomas, Ann Southern, and December Bride on CBS.
- Loretta Young shied away from the NBC Wednesday 10:30-11 p.m. niche, which P&G had deemed preferable to Sunday night.

The three tv networks in February jointly grossed a tidy \$48.9 million in time sales, 9.5% better than the like month of 1958.

The LNAR-BAR compiled February billings by network as released via TvB this week:

NETWORK	1959	1958	% INCREASE
ABC TV	\$10,024,460	\$ 8,441,988	18.7%
CBS TV	20,806,220	19,410,741	7.2
NBC TV	18,036,964	16,785,315	7.5
TOTAL	\$48,867,644	\$44,638,044	9.5%

If it weren't for the Middle West, this would have been a pretty mediocre new-business week for national spot tv. Here's why:

As usual each year, the New York agencies these days are trying to figure out what's left—if anything—in the budgets ending 30 June. Often this account-balancing unloosens funds for quick-spending, with spot a favorite beneficiary.

Spot tv activity out of Chicago the past week included:

GENERAL MILLS: Upped its Surechamp Dog Food budget considerably in 35 markets via Tatham Laird.

CURTISS CANDY: Debuted in spot tv through Clinton E. Frank, using five Southern markets to test a new product, Miracle Ade, a soft drink.

LEVER's all: Daytime spots for 10 weeks in 20 or more markets via NL&B.

FLORISTS' TELEGRAPH DELIVERY: A two-week push (KM&J) re Mother's Day in the top 40 markets of semi-saturation proportions, spread between daytime and nighttime minutes.

WRIGLEY: Back into tv via Meyerhoff for 26 weeks.

Among the placements posted out of Minneapolis:

Gold Seal's Sizz (Campbell-Mithun), a charcoal starter, in 50 markets, night minutes and chainbreaks adjacent to male-appeal show; and Hammi's Beer (same agency) in three heavy radio as well as tv flights on the West Coast, with the emphasis on the major summer holidays.

What is perhaps the ultimate in fractional unit sales for a tv network was reached this week by **ABC TV:** It offered a 1/12th participation in Diamond Head.

Boiled down to a simple media equation, this would be a minute on alternate weeks in a 60-minute show which carries six commercial minutes.

Heretofore the lowest unit available was 1/6th, or a minute every week in a 60-minute program.

An agricultural-products agency that has taken serious note of the tendency among farm-area stations to drop their farm directors is New York's Albert Sidney Noble.

This agency, which is now using 106 radio stations and 26 tv stations, disclosed this week that whereas a high percentage of radio stations had a farm director there was but a smattering of such posts among the tv stations.

Remarkd a Noble executive: "If we decide that radio and tv are getting away from bona fide farm programing, we'll look around for some other effective use of the dollars."

Incidentally, there'll be a \$1,000 pot contributed by reps for the pitch that farm directors will be making to New York agencies when they meet for their annual convention in that city in June. The presentation will serve two purposes: (1) tell an up-dated statistical story of the farm market, and (2) convey the new image of the farm director.

Judging from the critical newsprint attention it's already gained, the exit of the Voice of Firestone from ABC TV could develop into a hot controversial issue.

Firestone resented being asked to shift to a later Monday half-hour, but the network says this is not the complete story. ABC TV's version is this:

1) It advised Firestone that its current Monday 9 o'clock spot would not be guaranteed for the fall if the sponsor took a summer hiatus. The Monday 10-10:30 period was offered as an alternative. Firestone spurned the offer.

2) After an interval, Firestone reconsidered and said that 10 o'clock would be acceptable. However, by this time the spot had been sold to Liggett & Myers via McCann.

3) ABC's next gesture was to offer 10:30-11, but Firestone said that was too late. However, the expectation is that, because of competitive factors, Firestone will be back in tv before very long. Probably via Campbell-Ewald.

(See 2 May SPONSOR for article on whether sponsored cultural and information shows should get special consideration from the tv networks.)

The bows were tied this week on NBC TV's bonanza from Texaco (Cunningham & Walsh)—exclusive sponsorship of the early evening news quarter-hour.

Cost of the package in time and talent comes to \$7.5 million per annum.

Here's another example of how lavishly Detroit will take to network tv this fall:

Plymouth is going to spend \$225,000 per week for the Steve Allen show (time and talent) as compared to \$90,000 for the Lawrence Welk series this season.

Because of the fact that it will have five expensive live hour shows five nights of the week, NBC TV figures it will have a better balanced schedule this fall.

The live hours by night: Sunday, *Dinah Shore*; Monday, *Steve Allen*; Tuesday, *Ford's Tv Finest*; Wednesday, *Perry Como*; Friday, multi-sponsored specials.

If it meets with the approval of the tv networks, Trendex will soon be adding five markets to its present list of 20 rating cities.

The newcomers, which the service thinks will improve the geographic and city-size spread: Pittsburgh, Peoria, Little Rock, Richmond, Va., and Tulsa.

A special price for the summer has popped up at ABC TV.

Between now and September, daytime quarters can be had at \$7,000 for time and talent—a 40% discount. It's available to both current advertisers and newcomers.

Comparative note: A quarter-hour on CBS TV and NBC TV averages \$24,000 time and talent gross.

Put General Foods down as an advertiser now pretty well dedicated to the "happy" show.

The networks lately have been told when pitching programs: "Don't talk to us about westerns"—the implication being that GF would much rather regale the folks with food for laughter than with violence.

Puzzling side of this philosophy: Can GF, as a mass provider, reach the various facets of popular taste in entertainment by sticking predominantly to a single show type—situation comedy?

Point to remember: There can be a noteworthy difference between audience composition and the persons in the family who selected the show.

As a case in point, take the selector factors for the following three situation comedies based on the March Trendex for every 100 homes:

PROGRAM	MEN SELECTORS	WOMEN SELECTORS	UNDER 18 SELECTORS
Father Knows Best	24.0	62.4	36.6
Real McCoys	44.8	63.2	43.2
Danny Thomas	35.2	55.2	40.8

Note the marked men selectivity of *Real McCoys*—evidently due to the fact that the humor and characters in this show are far more robust than the other two.

(Note also that figures total more than 100 because shows sometimes are selected by more than one person.)

Twenty advertisers accounted for 57% of all gross tv network time billings in 1958. The shares per network from this top 20 came out to CBS, 44%, NBC, 42% and ABC, 14%.

Note how the bulk of the business for the following 20 leaders was about evenly distributed between CBS TV and NBC TV:

ADVERTISER	TOTAL (000)	ABC TV (000)	CBS TV (000)	NBC TV (000)
P&G	\$50,639	\$1,999	\$21,579	\$27,061
Colgate	22,875	427	17,518	4,912
Lever	21,958	640	8,829	12,489
General Foods	20,733	3,736	11,543	5,454
General Motors	20,593	6,920	2,502	11,171
American Home	20,508	1,464	15,183	3,861
Gillette	16,132	225	3,799	12,108
Bristol-Myers	16,073	3,569	8,248	4,256
R. J. Reynolds	16,002	2,969	8,939	4,094
Chrysler	14,341	9,857	3,023	1,461
Ford	12,561	67	5,104	7,390
American Tobacco	11,252	407	6,231	4,614
Liggett & Myers	10,850	1,238	1,856	7,756
General Mills	10,790	5,429	4,433	928
Kellogg	10,291	4,109	6,182	—
Pharmaceuticals	10,174	—	3,538	6,636
Sterling Drug	9,920	—	1,667	8,253
P. Lorillard	9,791	1,231	4,928	3,632
Brown & Williamson	8,251	674	7,033	544
National Dairy	6,710	—	—	6,710
TOTAL	\$320,426	\$44,961	\$142,135	\$133,330

The Sunday 9-9:30 p.m. period was suddenly thrown open this week by ABC TV to advertisers with an action show.

The network had been planning to go along this fall with Colt .45, but Beech-Nut has elected not to renew the western.

American Machine & Foundry evidently has come around to the view that a bowling show may keep the bowling alley people happy but that it doesn't pioneer much new territory.

Hence AMF would prefer to sponsor something other than Bowling Stars (ABC TV) next season.

Thinks AMF: It might be better to get a show that interests non-bowlers. With a bowling show, you're talking to yourself.

(See story on experiences of bowling sponsors, page 36.)

Chicago reps themselves almost ran out of gas trying to quick-service the \$100,000 that Chrysler spent via Burnett for a weekend of radio spot to tell about its victory in the Mobilgas Economy Run.

The rush to supply clearances was so hectic that reps often found, after rounding up availabilities, that another station in the market had got under the wire by a hair.

When the excitement died down, some of the reps figured—what with all the long-distance calls, not to say teletypes—they had lost money on the deal.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 78; and Film-Scope, page 58.

DISTINGUISHED
AWARD TO
KJZZ-TV DENVER

THE ALFRED I. DUPONT TELEVISION AWARD FOR 1958 has been presented to KLTZ-TV Denver, Colorado, . . . the only station to be so honored.

KLZ Radio received the Alfred I. duPont Award in 1948. This latest honor to KLZ-TV reflects a continuing philosophy of excellence in over-all programming, a principle of leadership to which this company remains dedicated.



KLZ-TV, Denver, Colo. Affiliated with the CBS Television Network
A Subsidiary of Time, Incorporated

The HOT SHOWS



MACKENZIE'S RAIDERS

starring **RICHARD CARLSON**

DENVER
KLZ-TV

42.6% Share

22.6 RATING

BEATS Zane Grey Theater, Perry Mason, Black Saddle, Playhouse 90, Lineup, Wyatt Earp and many others.

MIAMI
WTVJ

39.9% Share

23.0 RATING

BEATS Lawman, Gale Storm, Goodyear Theater, Ozzie and Harriet, Steve Allen, Naked City and many others.



BOLD VENTURE

starring **DANE CLARK**
introducing **JOAN MARSHALL**

PHILADELPHIA
WRCV-TV

42.6% Share

18.9 RATING

BEATS People Are Funny, Lawrence Welk, Cimarron City, Desilu Playhouse, Rawhide, Yancy Derringer and others.

AMARILLO
KVII

35.2% Share

19.6 RATING

BEATS GE Theatre, Thin Man, Alfred Hitchcock, Rawhide, Phil Silvers, Ed Sullivan and others.



SEA HUNT

starring **LLOYD BRIDGES**

SAN FRANCISCO
KRON-TV

52.5% Share

24.0 RATING

BEATS Dinah Shore, Restless Gun, This Is Your Life, Cimarron City, Ernie Ford, Wyatt Earp and many others.

DETROIT
WJBK-TV

55.6% Share

29.2 RATING

BEATS Alfred Hitchcock, Dinah Shore, Groucho Marx, Texan, Ed Sullivan, Yancy Derringer and many others.



HIGHWAY PATROL

starring **BRODERICK CRAWFORD**

BOSTON
WBZ-TV

51.2% Share

22.0 RATING

BEATS Wells Fargo, Ernie Ford, Phil Silvers, People Are Funny, Desilu Playhouse, Wyatt Earp and many others.

ST. LOUIS
KSD-TV

44.9% Share

27.9 RATING

BEATS Alfred Hitchcock, Wells Fargo, Wyatt Earp, Ann Sothern, Peter Gunn, Ed Sullivan and many others.

Come from ZIV!

CINCINNATI
WKRC-TV

49.6%
Share

22.7 RATING

BEATS People Are Funny, Ired Hitchcock, Yancy Derringer, Bob Cummings, Ann Southern, Jack Benny and others.

CHARLOTTE
WBTW

49.8%
Share

29.3 RATING

BEATS Phil Silvers, Texan, Thin Man, Wyatt Earp, Ozzie and Harriet, Groucho Marx and many others.

BATON ROUGE
WBRZ-TV

76.3%
Share

47.7 RATING

BEATS Have Gun - Will Travel, Perry Como, Millionaire, Lineup, Yancy Derringer, Danny Thomas and many others.

ATLANTA
WSB-TV

57.6%
Share

24.3 RATING

BEATS Danny Thomas, Rawhide, Red Skelton, GE Theater, Black Saddle, Ann Southern and many others.

BIRMINGHAM
WBRC-TV

59.0%
Share

38.8 RATING

BEATS Lineup, Wells Fargo, December Bride, Perry Mason, Wagon Train, Peter Gunn and many others.

ROCKFORD
WREX-TV

41.9%
Share

28.0 RATING

BEATS Lawman, Black Saddle, Phil Silvers, Thin Man, Peter Gunn, Wells Fargo and many others.

CLEVELAND
KYW-TV

37.8%
Share

19.0 RATING

BEATS Wanted - Dead or Alive, Gale Storm, Phil Silvers, Ann Southern, Cimarron City, Ed Sullivan and others.

SOUTH BEND-ELKHART
WSJV

32.4%
Share

20.5 RATING

BEATS Groucho Marx, Ed Sullivan, D.A.'s Man, "M" Squad, I Love Lucy, Naked City and others.

G. RAPIDS-KALAMAZOO
WKZO-TV

42.1%
Share

25.0 RATING

BEATS Lawman, Peter Gunn, Phil Silvers, Zorro, Patti Page, Buckskin, and many others.

DAVENPORT-R. ISLAND
WHBF-TV

55.2%
Share

18.3 RATING

BEATS Ellery Queen, Pat Boone, Arthur Murray Party, Lawman, Donna Reed, Patti Page and many others.

COLUMBUS
WBNS-TV

60.4%
Share

34.4 RATING

BEATS Perry Mason, Sugarfoot, Red Skelton, Yancy Derringer, Peter Gunn, Wanted - Dead or Alive and many others.

SAN DIEGO
KFMB-TV

53.8%
Share

30.5 RATING

BEATS Rifleman, 77 Sunset Strip, Cheyenne, Wyatt Earp, Real McCoy, Lawman and many others.

CHICAGO
WNBQ

40.0%
Share

28.8 RATING

BEATS Wagon Train, This Is Your Life, Playhouse 90, Alfred Hitchcock, Ed Sullivan, Wyatt Earp and many others.

JACKSON, MISS.
WJTV

58.9%
Share

34.5 RATING

BEATS Steve Allen, Desilu Playhouse, Perry Como, Maverick, Wells Fargo, Playhouse 90 and many others.



JACK GROSS, Vice-President, American Research Bureau, Inc.

ARB, in compiling nationwide ratings, uses a viewer diary kept in the home. These diaries are the reliable source of many Ziv ratings shown here.

RALEIGH-DURHAM
WTVB

57.4%
Share

28.0 RATING

BEATS Lawman, Danny Thomas, This Is Your Life, Texan, Trackdown, Ozzie and Harriet and many others.

HANNIBAL-QUINCY
WGEM-TV

53.6%
Share

36.8 RATING

BEATS Black Saddle, Rawhide, Steve Allen, Yancy Derringer, Garry Moore, Thin Man and many others.

SEATTLE-TACOMA
KOMO-TV

45.3%
Share

29.2 RATING

BEATS Peter Gunn, Perry Como, Alfred Hitchcock, Ernie Ford, Wells Fargo, Wyatt Earp and many others.

The Ziv man in your market can show you how to profit from using one of America's GREAT selling forces ... a Ziv Show!



Ready made...



POWERFUL "BIG LEAGUE" TV SPOTS
IN THE NATION'S FIFTH MARKET
WITHOUT ANNOYING NETWORK CLEARANCES
GIVE MORE IMPRESSIONS... MORE HOMES per dollar
...that's the CKLW-TV channel 9 story
...or call YOUNG TELEVISION CORP. for more facts.

325,000 WATTS

CKLW-TV

GUARDIAN BLDG. • DETROIT 26, MICH.

J. E. Campeau, Pres.

49th and
Madison

Post-midnight radio

Naturally, we're happy that WABC's "Big Joe" Rosenfeld is in the forefront of the case history story on post-midnight radio, which was so well reported in your April 4 issue. But what got the tremendous mail and phone reaction for us is the fact that this story wasn't a puff for WABC, but a real analysis of what makes the wheels go 'round. We hope others—both stations and advertisers—will benefit from this incisive account of our experience.

Ben Hoberman
general manager
WABC
New York

* * *

Your April 14th issue of SPONSOR Magazine proves Joe Rosenfeld has the right idea about post-midnight radio, and the Allegheny County Rambler dealers seem to agree wholeheartedly. Up until April 6, KQV in Pittsburgh has had a non-sponsored all-night deejay, Jim McLaughlin, who goes under the pseudonym of "The All-Nite Satellite."

The Rambler dealers put their heads together and decided the low-budget way to make Pittsburgh more Rambler-conscious was to "orbit" with the All-Nite Satellite, and orbiting they are. Since April 6 they have been riding high and reaping the benefits of this 6-hour-a-night block-buster campaign.

We at KQV are particularly proud of having the first single sponsor for an all-nite show in many years around Pittsburgh. Yes, KQV feels Joe Rosenfeld and all the Rambler dealers have the right idea about post-midnight radio.

Herb Heiman
cont. dir., KQV
Pittsburgh

ostly cut

In the March 28 issue of *SPONSOR* there was a helpful article on tv specials." On page 71 some matter was apparently dropped on account of space. It was to follow the paragraph at the top of the page beginning "And this season . . ." and it was to give a comparison of the specials ratings with non-specials ratings by program types.

If the dropped matter is not too hard to locate, I would appreciate your passing it along to me. The missing figures would be useful.

Frederick H. Guidry
tv-radio critic
Christian Science Monitor
Boston

Reader Guidry is quite correct in assuming the figures were dropped inadvertently in a last-minute cut due to space requirements, to the benefit of other readers who might desire the figures, we list them below:

Abs.	30-min.	19.0
Var.	30-min.	18.2
	60-min.	21.5
All evening	30-min.	21.3
	60-min.	22.3
Gen. drama	30-min.	21.2
	60-min.	18.9
Situ. com.	30-min.	23.2
West. drama	30-min.	26.1
	60-min.	28.0

trial-and-error success

Your April story on Bailey-Wagner and its history as a WWLP advertiser was a fine sample of how case histories can demonstrate the close relationships between a tv station and an advertiser.

Many case histories reported on in the trade journals oftentimes result in nothing but glowing praise for the particular medium used extolling its virtues as a cure-all for any sales problem. In this instance, however, the reporting of the story showed that often television—as indeed any other medium—has to use the trial and error method before hitting on the right combination for sales success.

It also showed, I think, that advertising on television is much more than a matter of buying time. It showed that when an advertiser has belief in the station people, as well as in television itself, a successful climate for sales is bound to develop.

Frank J. Doherty, Jr.
promotion manager
Springfield Bldg. Corp.
Springfield, Mass.

COMMERCIAL ?



The very air in the PRESTO plant is washed with water pumped at 250 gallons a minute from our own private well. The technicians who inspect each PRESTO disc have been on the job for a minimum of 15 years, and have the keen eyes that insure perfection on a scale no mechanical equipment can match. Ask for PRESTO when you order. You'll always know that your discs are PRESTO-perfect.

BOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Since 1934 the world's most carefully made recording discs and equipment.

BALTIMORE? TULSA? DALLAS?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 46,355,000
Households	429,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 118,789,000
Food Sales	\$ 300,186,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it runs 80% to 98%.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noc Station
Represented by
H-R Television, Inc.

Photos: "The 20,000 barrel per day refinery of the Louisiana Chemical Company at Ft. Belvoir, Ark., is a prime example of the industrial complex."





NO END IN SIGHT

FOR "MY LITTLE
MARGIE"...
NOW IN ITS
6TH
RUN

When you're ahead, you keep playing the same winner. Over 190 stations have had tremendous success with strip-programing. Fourth, fifth and sixth run, "MARGIE" has beaten leading network, syndicated and local shows. **When you can't beat a top show... buy it.**
126 programs available.

NO. 1 RATING... AND THERE'S NO END IN SIGHT.

NEW ORLEANS . . . 4:30 P.M. . . . **22.1** . . . 3rd Run against American Bandstand, 12.4; Four Most Features, 8.1.

HOUSTON-GALVESTON . . . 6:00 P.M. . . . **26.6** . . . 3rd Run against World At Large Newsreel, 8.5; Local News ABC News, 5.0.

NASHVILLE . . . 1:00 P.M. . . . **15.7** . . . 6th Run against Home Folks Playhouse, 5.6; Beat the Clock, 5.5.

A ROLAND REED PRODUCTION



F

OFFICIAL FILMS, INC.

25 WEST 45TH STREET • NEW YORK 36, N. Y. • PLAZA 7-0100

91.9%

OF COLUMBIA
HOUSEWIVES

KNOW WIS BEST*

Recent qualitative survey made by the University of South Carolina's Marketing Division showed this remarkable superiority.

Get the whole survey showing results in 14 categories from your PGW Colonel.

*91.9% of the housewives interviewed named WIS FIRST when asked to give call letters of Columbia Stations they could recall.



G. Richard Shatto, Exec. Vice President
W. Frank Harden, Managing Director

Timebuyers at work

Dorothy Glasser, Herschel Z. Deutsch & Co., New York, tells SPONSOR, "I love those engraved invitations to lunch—and a 90-minute slide presentation by a station like GOOD, Storecheese, Kansas. At the Stork, of course . . . where Happy Dan the Morning Man greets you at the door so jovial-jovial-jovial . . . where you are just about able to grab one drink before the lights go down . . . where the first 14 slides show the new factories being built in town—and one of the working men's faces is familiar because it's the station manager at the scene of his new swimming pool . . . and in #15 All-Nite Man Tiny Tom rolls a mean bandage at the Red Cross for public service . . . where the sound is turned up so you won't miss any of the nuances



and the newscaster announcing winners of the GOOD Teen Award sounds like Peter Lorre. Or are they the names of Titanic survivors? It's so hard to tell through that sound box background . . . and where the graphs show GOOD first in 3,000 quarter hours out of 3,000, which is good for a Daytimer. . . . Anyway, lunch is delicious."

Anita Wasserman, Lawrence C. Gimbinner Agency, New York, feels that station packages need to be simplified and made reasonably uniform so that advertisers and agencies can properly appraise their buys. "I realize that often packages are complicated because of the highly competitive character of the business," Anita says. "But this

package situation has reached the point where an agency needs an army to figure accurately frequency discounts and to separate one package from the other. And where does it end?" Anita thinks that TxB and RAB are the only ones who can correct this situation, and would like to see them establish standard packages for the industry. "Without determining rates for the stations," Anita says, "packages could be devised that

would give stations a range of frequency discounts to choose from. Fixed percentages would be established for fixed frequencies. In that way, the advertiser could quickly determine what he is buying in a package. Such uniformity and simplicity in packages, I feel, would be the only solution to this hopeless rate superstructure."



KEEP SUMMER SALES **UP!**

JOIN SMART ADVERTISERS

SELLING ON **KETV**

OMAHA'S FAVORITE STATION!

NUMBER ONE IN NIGHTTIME AUDIENCE

More and more advertisers are realizing the importance of keeping sales momentum throughout the year. In Omaha these advertisers are doing this with full minute commercials placed where most Omahans see them!

HERE'S WHAT KETV ADVERTISERS ARE BUYING:

KETV 36.4

Station B 31.0

Station C 32.5

Four-Week Feb.-March, '59 Omaha Metro ARB, 6 P.M. to Midnight, Sunday through Saturday.

Remember, too, Central Time Zone sets in use are the highest of any zone in the United States.

(NTI average sets in use, all time zones, July-Aug., '58)

Call **H.R.** Now!

KETV channel 7

ABC TELEVISION NETWORK

Ben H. Cowdery, President

Eugene S. Thomas, Vice President and General Manager

Omaha World-Herald Station



another **WJBK-TV FIRST**
in the nation's **5th** market!

Recent installation of its own and exclusive weather station atop its New Center area studios is another audience-building first for WJBK-TV—CBS's address for 1,900,000 television homes. Actual instrument readings are on camera at the time of broadcast giving up-to-the-second, authoritative weather information to Detroit and southeastern Michigan. Viewers can keep current with the weather by watching WJBK-TV's 6:25 PM and 11:15 weathercasts nightly.

Strong programming balanced between CBS and outstanding local features, complete Video Tape and full color facilities, have made WJBK-TV Detroit's dominant station over its ten-year history. Represented by the Katz Agency.

"Famous on the local scene"

WJBK-TV

CHANNEL **(2)** DETROIT

100,000 Watts • CBS Affiliate • 1057-foot tower
N.Y. Sales Office: 623 Madison Ave., N.Y. 22 • PLaza 1-3940

Storer Television



WJBK-TV
Detroit

WITI-TV
Milwaukee

WAGA-TV
Atlanta

WSPD-TV
Toledo

WJW-TV
Cleveland

How media men build prestige in top agencies

- ✓ Merchandise your media department, say executives at Y&R, Compton, OBM and others
- ✓ New promotion tactics aimed to increase stature among clients and agency's own staff

One of the most startling, significant but least discussed changes in agencies today is the sharp increase in "sales promotion" efforts by agency departments, particularly media.

Time was, in the average agency, when most media men were little more than slaves and statisticians for the account group.

Now, however, thanks largely to the growing complexity of air media buying, media is emerging as a full-fledged senior partner in agency operations. And, as this has happened, more and more media department heads are actively "selling" their activities to both clients and agency personnel through a variety of promotion techniques.

This week SPONSOR talked with media higher-ups at a number of Top 20 agencies. They outlined some of the ways their media colleagues are promoting themselves and their staffs . . . and why they're doing it.

Sam Frey, media director at Ogilvy, Benson & Mather,



MEDIA PROMOTION within the agency stresses two-way account-media plans sessions, as on Esso (N. J.) at Ogilvy, Benson & Mather. (L to r): Ann Janowicz, med. sup.; Gil Lea, v.p.-acct. supvr.; Sam Frey, med. dir. Goal: improve communications, results

SPONSOR • 25 APRIL 1959

terminology as well as some specifics inherent to each major medium. Example, Affidavit—sworn proof of performance accompanying station's bill to agency showing by day the time of each announcement.

But Compton, in common with other major agencies, also shores up the media function with less formal methods. It has set up a media committee, comprised of account and media executives who are rotated from time to time. Their task: to outline what they can and should do to help each other. Staffers from both sections give client presentations and the five associate media directors know all media.

Progressive agencies are eternally concerned with bettering communications within their shops. Another way they're getting the most out of their talent is to insist on more responsibility while giving the corresponding authority. There's a trend away from the "one-man" media department concept and a fostering of a "strong team" image.

Media people below the director's level are being permitted to put their best foot forward and, in so doing, to put the agency's best foot forward, too. As buyers have switched to all media from specialized ones in many agencies, they, too, have broadened their scope and their usefulness in contributing ideas and answers to total marketing and sales problems rather than exclusively to media buys.

One of the most vocal "salesmen" of a media department is Young & Rubicam's William E. Matthews, vice president and director of media relations and planning. He has taken dozens of measures to integrate his department with all others and to get the most out of the brains around him. Y&R, with the product group system, has a structure which lends itself to integration. Every account has assigned representatives from all departments so that any plans session of any kind—general or specific—has a media expert sitting in.

Y&R balances external "promotion" of the media department with "internal." Among the externals: Mr. Matthews recently conducted a press conference on triple spotting in television. He gives frequent speeches before media groups and client sales forces as well as presentations to clients. He and his associ-

ate directors travel to the agency's branch offices to spread the word about media developments and systems. The agency has had two open houses for executive and sales personnel from its publishing accounts.

Internally, Y&R's media relations department circulates a barrage of media material which backgrounds and briefs everyone in the agency on both general and special information. A monthly bulletin, Media Miscellany, goes on a specially printed letterhead throughout the agency and to clients. It includes current news items.

Among Y&R's many internal media merchandising devices:

- An annual media review, which is circularized in loose-leaf book form so sections can be omitted or revised and thereby tailored for a specific client.
- Continuing review of research, as it relates to media, which may be conducted by other agency departments. Staffers submit material often extracted from client recommendations—to the media unit which then edits the material, generalizes it and distributes it to interested parties. Among surveys of this kind: the New York Italian Market, Pocket

Book, Advertising, Network Tv, the New York Newspaper Situation.

- Publication of the Evaluation and Use of Advertising Media, with the 7th edition now in preparation.

- Allocation of one specialty to each associate media director (though they are conversant with all media). Each is then responsible, says Pete Matthews, for "being alert to news in that given medium and passing it along, usually in memo form; being aware of and working with the buying staff in the development of studies and information from a specific medium, and knowing what's being done in it and what new developments are; supervising the preparation of books, charted or slide material on the media situation for presentation to agency and client people."

- Compilation of special reports such as the Evaluation of Spot and Minute Movies, Telephone Directory Advertising, Business Publications. These printed pieces—as in the case with all material—gains maximum circulation as soon as the report is completed.

An increasing number of agencies, including Y&R, are conducting all—
(Please turn to page 76)



SPEECHES AND OUTSIDE CONTACT project both media department and agency image, as is case with Y&R's Pete Matthews' presentation before members of an outside sales staff

CASE HISTORY

Tv bowling rolls up big appliance, auto, insurance sales — cheaply

► Three case histories prove family appeal of growing sport can move merchandise, sell intangibles; promotional slants add impact



MERCHANDISING is big plus in bowling shows. Champ Steve Nagy (r) helps sportscaster Steve Shepard boost appliance sales

Even though the "official" end of the bowling season is now at hand, you'll barely notice it so far as tv is concerned. Right through the summer the pins will be flying for a combination of reasons many of them commercial:

- To begin with, the advent of air-conditioned alleys now makes the sport just about a year-round proposition these days.

- Next, interest in bowling which is mainly an amateur's game has been growing, both among participants and among tv viewers. The latter, importantly, show an almost equal male-female split.

- By the same token, sponsorship of tv pickups has been growing. Promotional tie-in opportunities and audience participation are big lures.

- So is the week-to-week suspense, which contributes continuity.

- And, if the prospective sponsor can't find a handy live show, he can

get syndicated bowling film in plentiful supply.

- Finally, it's a comparatively inexpensive kind of action programing.

There are about 20 live bowling shows in the country, with the major concentration in Midwest and East Central regions, plus a sizable sprinkling in the East and Southwest. Advertisers cover a broad range of products largely because of the interest women show in the sport.

So it's not surprising that an appliance dealer, an insurance company, and a car dealer can find in a bowling show the ideal vehicle to merchandise their wares. This is the current situation in Omaha where this combination holds forth on an hour-long show called *Bonus Bowling* Sunday nights on KMTV. (The fourth quarter-hour is presently sold to Texise on a national spot basis.)

For Norman Gendler, manager of Best Appliance Co., it's the end of a

FACTS ON BOWLING'S TV STRIKE

long road to find a consistent volume builder. "We've tried every possible approach to using commercial television, but bowling has given us a more consistent response than anything we tried before," he says.

Here's how Best uses the bowling show for his three Omaha outlets:

(1) *Audience participation.* The identification of the viewer with the bowler leads to a logical gimmick: Put the bowler to work for the viewer. Specifically, KMTV has worked out a viewer registration plan. The viewer fills out a card which he can obtain only at the place of business of one of the three sponsors. Here's how this traffic builder pays off for the home audience: When a bowler gets a turkey (three strikes in a row) one home-viewer registration is drawn. If the bowler gets his fourth strike, he wins \$5—and so does the viewer. In one week, 2,000 registration cards were picked up from the three sponsors. The Best Appliance Co. dispensed 721 of these; Service Life Insurance Co., 906; Hulae Chevrolet, 373.

(2) *Modest prizes.* The payout is not a large item on a bowling show until it gets into the ultra-skill category. The winner of each game gets \$25. There's an RCA color tv set sitting around at Best Appliance for the bowler of a 700 series or a 265 game. For 29 weeks, it sat around safely enough. Then one Sunday night two bowlers hit the score in the same game. The insurance sponsor meantime put up a trophy. And Hulae Chevrolet has an Impala standing around in similar jeopardy for a 300 game. Twin City Bowl in Council Bluffs, where the program originates, puts up cash prizes for 300 games.

(3) *Commercials.* Store manager Gendler does the commercials himself. No "bowling specials" as such are offered, but there are plenty of inducements to get people to the store—personal appearances by top bowlers (see photo), the viewer registration scheme, Says Gendler, "We devote one minute of our commercial time to tv set sales, the same to Whirlpool washers. We practically know in advance just what response we'll get to any commercial. We sold 553 tv sets, color and black-and-white combined in the first 26 weeks of our current sponsorship. Our washer

(Please turn to page 16)

1. OVER-ALL DIMENSIONS: *Bowling is approaching year-round status with the advent of air-conditioned alleys. Twenty-two million fans participate in the sport, says the American Bowling Congress. Of these, around 11 1/2 million are registered with ABC or WIBC (3 million men, 11 1/2 million women, plus a few children). They roll on 83,000 lanes in 8,100 establishments. About 25% of the lanes are in the Northeast, 24% in the East Central region, 29% in West Central, 8% in the South, and 13% in the Pacific area.*

2. TV AUDIENCE: *There is an almost equal male-female division in the tv bowling audience. This is evident in a November, 1958 Nielsen breakdown of the audience of ABC TV's Bowling Stars: 35% male, 31% female, 16% teens, 18% children. Interestingly, a year earlier, the composition was 32% male, 36% women. By territory, Nielsen shows the same program with an average audience of 8.1 in the East Central region, 7.1 in the Northeast, 6.1 in the West Central, 5.0 in the Pacific area, 1.6 in the South.*

3. MAJOR TELECASTS AND SPONSORS:

Bowling Stars, ABC TV, filmed, 26 weeks; sponsor: American Machine & Foundry. Costs for 26 shows: time, \$112,000; prod., \$275,000. ('57 re-runs now in 8 markets). Championship Bowling, syndicated hour show, 176 markets. Average program and time cost per market: \$860. Typical sponsors: Beer (Carling, Genesee, Hamm); grooming aids (Lanolin Plus, Vaseline); elec. shavers (Norelco, Sunbeam). Phillies Jackpot Bowling, NBC TV, live, Friday, (began 9 January); sponsor: Baynk Cigar Co.; cost per show: time, prod.: \$1,000; prizes: \$1,000. (Follows Gillette Fight). BPAA All-Star Finals, ABC TV, live, 18 January (annual); sponsor: AMF; total cost: \$99,000. World's Invitational Match Game Bowling Champions, NBC TV, live, 12 December 1958 (annual); sponsors: Gillette, Brunswick-Balke-Collender; total cost: \$110,000. Women's Major League Bowling, NBC TV, filmed, 26 weeks; sponsor: Brunswick (alt.). Prod.: \$10,000 per show.

4. LOCAL PICTURE: *Here are samples of how local, regional sponsors use tv bowling shows and what they pay: Live Bowling, WNBQ, Chicago, Saturday. Time costs: \$2,250, production, \$1,750, prizes: \$500. Sponsors: Peter Hand Brewery (Meister Bran), Chicagoland Desoto Dealers. Bowling Champions All-Star Tournament, WXYZ-TV, Detroit, Saturday. Total: \$1,985 plus line charges to Saginaw, Grand Rapids, Lansing stations. Sponsor: Pfeiffer Brewing. Beat the Pro, KHJ-TV, Los Angeles, Saturday. Time, production: \$2,000. Prizes: \$1,700. Sponsor: Fiesta Travel. King Louie Bowling, WDAF-TV, Kansas City, Sunday. Total cost: \$800. Participating sponsorship.*



by Louis Hausman, V. P.
CBS Radio

If you're making a speech about programs to almost any group of radio station men these days, here are two guaranteed safe sentences with which to end your remarks:

"In closing, I am confident that all of you recognize the urgent need for program change. And I am equally confident you will take forward and constructive steps to reorganize your programming so that radio's unique capacity to serve the public will keep step with our atomic age."

Just take a strong stand in favor of change (it's like being against sin and the man-eating shark) and you'll leave your audience to the sound of applause.

Such sentiments are particularly safe if you're talking about daytime radio serials, because they reflect almost exactly what broadcasters themselves have been saying for almost 20 years.

These programs have generated a whole folk lore in the radio industry. They're commonly described as "tired," old-fashioned, and "audience losers". Get rid of them and radio men applaud you. Keep them on, and you're labeled "backward," "unimaginative" and "horse-and-buggy."

But before jumping on this popular handwagon in favor of change, most of us would do well to take a hard look at the performances of these daytime shows, particularly in relation to other programming.

ARE RADIO'S DAYTIME SERIALS REALLY TIRED?

❖ CBS Radio v.p. Hausman challenges admen, other nets and stations to forget old prejudices, look at facts

❖ Criticism of serials will win you quick applause, he says, but the rating figures can make you a liar

Perhaps a change is indicated. But maybe the thing to change is radio men's opinions, not the programs themselves.

Daytime serials have never been very popular with the rank and file of station operators. Why should they be? Broadcasters don't listen to them. Even if they did, they wouldn't like them. A station manager can't point to them with pride or discuss them with his friends at the Adver-

tising or Sales Executives Club. And he probably has trouble selling availabilities in them to local businessmen who consider serials much as he does.

Nobody has ever liked daytime serials except the housewives and the hard-boiled national advertisers.

Recently another network, conjecturally in response to affiliate pressures, got rid of its afternoon serials. And then rationalized the move in a press release saying, "The complete

HOW SEVEN CBS DAYTIME SERIALS

STATIONS		HELEN TRENT	COUPLE NEXT DOOR
BOSTON 10 STATIONS REPORTED	IN HOME TOTAL		
CHICAGO 9 STATIONS REPORTED	IN HOME TOTAL		
LOS ANGELES 13 STATIONS REPORTED	IN HOME TOTAL		
NEW YORK 12 STATIONS REPORTED	IN HOME TOTAL		
PHILADELPHIA 10 STATIONS REPORTED	IN HOME TOTAL		
ST. LOUIS 11 STATIONS REPORTED	IN HOME TOTAL		
SAN FRANCISCO 10 STATIONS REPORTED	IN HOME TOTAL		

Each rectangle represents a station individually reported
SOURCE: Latest PULSIF data reports (Jan Feb or March 1959)

modern story on radio, well-produced, with a cast of stars, has proved to have great appeal to younger housewives." (italics supplied)

The only trouble with this statement is that it just isn't so.

The 55-minute program which that network is keeping and which it is backing up with another, similar in format, appeals to older people. Only some 6% of its total audience is in the 18 to 34-year-old age category. To match U. S. housewife distribution this figure should be 18%.

And serials? The seven daytime serials in the CBS Radio Network schedule came out with an average of 13%, exactly paralleling the distribution of U. S. housewives. And the CBS Radio daytime serials had only 5.5% of their audience in families with "no housewife", compared with a U. S. average of 13.5%.

It really is a shame to have opinion clouded by facts, isn't it?

It is no breach of confidence to report that network-affiliate relations in recent years have been something less than ideal. The growth of television, the trebling of the number of existing stations since the end of the war, all have contributed to smaller audiences for the average station.

The mere fact that, by and large, station profits have been good; that advertisers have been availing themselves of radio's extraordinary values is frequently brushed aside. And the network is the fall guy.

A network, to justify its existence, recognizes that it must supply its affiliates with programs which have two main functions. The first thing the network programs must give to the affiliate is a "sound" which differentiates it from the average independent station. And the second requirement is that the network programs must be *audience builders*—must hold audiences for the affiliate. Network programs have to compete successfully for audiences with other network programs and those of the independent stations.

The question of sound is terribly important. Because if the network affiliate can't *sound different* from its independent competition it might as well go independent. Once a station owner makes this decision he has, of course, the questionable privilege of going out and competing with long-established indies in his market.

No one can quarrel with the fact that serials give this "sound difference" to the affiliate carrying them.

"But it's the *wrong* sound," you will hear a lot of affiliates say. Then they go on to say, "Nobody listens to the daytime serials any more. The d.j.'s on the independents are beating hell out of us when we carry the serials."

This is disturbing, if true. Again, it just doesn't happen to be so.

By and large, the daytime serials do better against the independent competition than almost any other element of the average affiliate's schedule. You can count on the fingers of a three-toed sloth the cases where an affiliate's own local programming does better, in relation to competition, than do daytime serials.

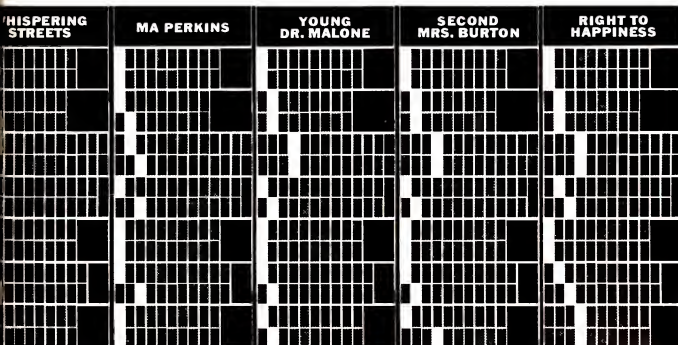
Below are the most recent Pulse reports for seven major U. S. markets. These are the markets in which CBS Radio operates a station: Boston, Chicago, Los Angeles, New York, Philadelphia, St. Louis, and San Francisco.

Obviously, we at CBS Radio have a special interest in these markets. But just as obviously these markets represent the toughest communities in this country for any programming.

All of these are major markets where, theoretically, tastes should be

(Article continued next page)

RANK AGAINST COMPETITION IN SEVEN MAJOR MARKETS



□ Rank of daytime serial programs in time period

more sophisticated than in smaller communities. The CBS Radio stations in them compete with anywhere from 15 to 20 stations to as many as 36 stations in New York. And the competition to the CBS Radio stations is plenty rugged. It includes other network and good music stations. And, toughest of all, these are markets in which the oldest, best-established and smartest-run independent stations operate—stations such as WJLB, WNEV, WNDV.

So it certainly isn't doing series any favor to look at their performances in these markets. Let's see how the series do in these seven markets.

The chart on pages 36 and 37 shows the seven 10 and 15-minute daytime series and the markets in which a CBS Radio station carries them. It shows, also, the number of stations with enough measured listen-

ing to be reported in the Pulse report for each of these cities.

If daytime series were first in every instance, you would have a total of 19 firsts. Well, you don't have 19 firsts. You have only 34 firsts of ties for first out of a possible 49, 10 seconds, and the rest third or fourth.

This is the box score for "in-home" listening to the daytime series. The "in-home" listeners are the logical customers, both for the series and the products advertised. But, interestingly enough, the series do almost as well when you throw in the bonus of "out-of-home" listening. Their rank, on a total-audience basis—against the competition of 10 to 30 stations—is consistently high.

On a nation-wide basis the radio networks have certainly gone in for their share of experimenting. The

(Please turn to page 36)

If you're

Here's Campbell-Ewald's diary of a tv spot music track—how long audio takes to do, what the production costs are

A big, new creative vogue now flowering in tv is the use of special music. Productions ranging from 10-second commercials to full-hour programs now boast of original compositions and recordings rivaling Hollywood's best.

How complicated is the new trend?

To give you an idea, SPONSOR has examined the day-by-day time and cost problems that arise in a typical music production situation—the one-minute film commercial. Here's the lineup:

Client: Advertising Council for National Safety Council

Agency: Campbell-Ewald

Assignment: Sound tracks for a series of four spots

Budget: \$3,500 for the audio

There are four phases to music production: (1) creative planning, (2) original composition, (3) orchestration, and (4) recording. The whole process takes a week to 10 days.

In this case, Campbell-Ewald writer-producer Pete Miranda and agency musical director Andy Doyle started off with a planning session with Jim Ellis, president of Plandome Productions, and his music director, Sammy Spear. It took two days to screen films already produced, and to form a strategy based on the communication image to be achieved, the audience target to be reached, the points needing musical accent, and lastly, how the budget would be distributed.

Next, Sammy Spear tackled the actual job of composing the music needed to get across the pre-determined sales strategy. This step, the actual composition, varies from a day to a week. Before the recording session, an arranger transposes the musical score on large sheets, then a copyist transcribes the individual parts each musician will use. Scoring costs depend greatly on musical tem-

RANKING OF NET RADIO PROGRAMS

NATIONAL NIELSEN-RATINGS

Top 25 regularly-scheduled sponsored network radio programs

Rank based on highest program segment or program unit*

First report for March, 1959

Nielsen total in-home audience

Rank	Program	Homes (000)
1	Whispering Streets (1st wk, MTWF; 2d wk, TWF).....	1,385
2	News (M-F 2:00-2:05 p.m.).....	1,236
3	Ma Perkins.....	1,187
4	News (M-F 10:10:05 a.m.).....	1,187
5	Right To Happiness (wkl F).....	1,187
6	Young Dr. Malone.....	1,137
7	Allan Jackson (Sat., 10:10:05 a.m.).....	1,137
8	My True Story (10:05-10:15 a.m.; 1st wk, TWThF; 2d wk, M-F).....	1,137
9	House Party (10:15-10:30 a.m.; MWThF).....	1,088
10	Metropolitan Opera.....	1,088
11	Second Mrs. Burton.....	1,038
12	Monitor (10:05-10:15 a.m.; 1st wk, M).....	1,038
13	News (M-F 10:00-10:05 a.m.).....	1,038
14	Suspense (Sun., 5:30-5:45 p.m.; 2d wk).....	1,038
15	Arthur Godfrey (9:50-10 a.m.; 1st wk, F).....	1,038
16	Ernie Kovacs (Sat., 8:45-9:50 p.m.).....	989
17	Romance Of Helen Trent.....	989
18	Robert Trout (Sun., 10:10:05 a.m.).....	989
19	Rusty Draper.....	940
20	News (M-F 11:11:05 a.m.).....	940
21	Couple Next Door.....	940
22	Johnny Dollar (Sun., 5:20-5:25 p.m.; 2d wk).....	940
23	Robert Trout (Sun., 11:11:05 a.m.).....	940
24	News (M-F 11:11:05 a.m.).....	940
25	Galen Drake (10:30-10:45 a.m.; 1st wk, MTWTh; 2d wk, MTTh).....	841

*Individual segments of segmented programs counted only once

e producing a musical commercial



SUPERVISING sound recording are Andy Doyle, center, Campbell-Ewald music director, and Jim Ellis, left, president of Plandome Productions

po: the basic rate runs between \$3.15 and \$5.17 a page—with pages defined by AFM local 802 as four measures each. Depending on tempo, a score page usually covers between 3.5 and 10 seconds of air time.

The recording session is usually scheduled for two hours, with production being of two kinds. The relatively fixed expenses are for the studio itself, which costs from \$35 to \$80 an hour, including the studio engineer, and for recording tape, which is \$20 for a 2,100-foot reel, but with special effects (such as triple-track tape or multiple channels) additional. The variable expenses in musical production are principally on the talent side—the number of performers used, the union to which they belong, and the nature of the spot schedule.

These were the particular rates in Plandome's budget: under AFTRA rates, a voice group of three to five singers were paid \$15 each per announcement, plus \$7.20 for each hour

of rehearsal; soloists get \$72 for each transcription. Under SAG rates, announcers (between two and four) are paid \$67.50 each per announcement for 13 weeks use on a triple-A spot.

Musicians presently get this scale: \$27 the first hour and \$1.50 per subsequent quarter-hour. Up to three minutes of music, or three announcements for one sponsor, may be completed during the first hour. Double rates apply to the conductor and the contractor; however, the contractor can act as contractor, a permissible economy.


The entire bookkeeping responsibility—keeping track of all union requirements, payroll deductions, and other details—is on the shoulders of the music producer, leaving the agency free to concentrate on creative areas.

Synchronization of picture and sound is a key factor, of course. In this case, a live-action film shot by Morton McCormack was produced first. Therefore a crucial phase of the

production process was for Jim Ellis and Sammy Spear to spend an entire day at the movieola, viewing the film print and coordinating a musical script that correctly matched footage counts, created the right mood and delivered effective accents—and all in exactly the right places. Most important is providing bridges in the commercial copy that have correct breaks for music.

The initial plans session, which usually takes from one to five hours, is helped greatly if the agency copywriter can attend along with those whose responsibility is the music.

The second planning talk is concerned with strictly musical problems. Agreement here will naturally bring the whole creative problem into focus more smoothly.

When it comes to picking the instruments, keep this in mind about strings: Individual violins don't carry. Hence, if strings are used at all, groups are necessary and the performing group must be large. 

Why Hallmark tv builds sales of

- Greeting card sponsor disproves 'mass appeal' theories with highest quality programs, soft sell copy
- 10-year sales rise of low-cost seasonal items traced to *Hall of Fame* and FC&B's 700 artistic commercials

Among the flood of fan letters that follows every Hallmark *Hall of Fame* there invariably are some written on Hallmark cards and the sender writes, "See, I've cared enough to send the very best." That this will be repeated after 28 April when Hallmark presents its last special of the season, *Ah, Wilderness*, on NBC TV almost goes without saying.

Not every tv advertiser enjoys the unique advantage of turning out a product that can be fired back as a congratulation, but then there is a lot that is unique about Hallmark—especially the way it uses 90 minutes of tv time about a half dozen times a year to sell a line of products ranging in price from 10¢ to about a dollar. That such low-cost items sell in sufficient quantity to gross for Hallmark an estimated \$80 million annually as a return on an advertising budget of about \$3 million (of which all but about \$1½ million is in tv) is further evidence of Hallmark sagacity.

Behind the Hallmark operation is 67-year-old Joyce Hall who laid the Hallmark groundwork back in 1910 with a post card jobber shop in Kansas City and who now controls the whole empire. It is Hall's okay that is needed on everything and his own fine taste that is reflected in everything from the most inexpensive greeting card design to a \$350,000 tv spectacular. Quality is indeed the Hallmark hallmark.

Guardian of this quality on the advertising scene is Foote, Cone & Belding which has been the agency for Hallmark Cards, Inc. for 16 years—from the days when the company was still known as Hall Bros. In the past eight years, this Chicago agency has been responsible for copy and production of some 700 tv commercials for Hallmark—all entertaining, all soft sell, and all in impeccable taste.

While the Hallmark shows on NBC TV have been gathering accolades from the critics and public, the commercials within the shows have been



TIE-IN: Counter display on upcoming *Hall of Fame* studied by FC&B team (l to r) John Rand, copy supervisor; Homer Heck, v.p. tv radio; Goodwin Alarik, v.p. acct. supervisor

\$80 million

coming in for their own share of praise. Much of the fan mail received after *Hall of Fame* productions specifically applauds the commercials. Paul Molloy, tv critic of the *Chicago Sun Times* devoted almost an entire column to the Hallmark commercials, saying, "... there is a gentle artistry about these advertisements: They make an impression without intruding into the program."

These commercials are the creation of a trio of Chicago FC&B executives: John B. Rand, copy supervisor; Homer Heck, vice president in charge of tv and radio; Goodwin Marik, account supervisor.

John Rand is a native Chicagoan, a World War II Army Captain who, before going overseas, wrote, directed and emceed the U.S. Bond show. He came to FC&B 12 years ago, has been on the Hallmark account for eight. Besides writing all the Hallmark commercials, he also has written commercials for *Pulitzer Prize Playhouse*, *Bob Hope*, *Playhouse 90*, *Perry Como* and *Arthur Godfrey*. In writing the *Hall of Fame* commercials, Rand follows the thinking of Hallmark president Joyce Hall who sums up his own view in these words: "I want the commercials to be as entertaining as the show. I'm opposed to the 'hard sell' because the people at home are our guests."

Homer Heck is the man responsible for the production of the commercials. Heck came to FC&B in 1953 as broadcast supervisor, was largely instrumental in developing the *Hall of Fame* series of distinguished spectaculars. A graduate of the University of Oklahoma, Heck directed his first radio show in Oklahoma in 1931, ran the whole radio gamut through writer, director, announcer, actor, program manager and station general manager. He went to NBC in Chicago in 1942, remained for 11 years by which time he had become production manager for both radio and television.

When the written commercial is



AWARD WINNER: *Green Pastures* received such acclaim after first presentation in 1957 that it was repeated again this March. George Schaefer, producer-director, is shown here with cast

finished, Heck takes it to New York where he meets with his basic crew including the set and costume designers as well as NBC's Van Fox whom FC&B hires to direct the commercials. From this conference come layouts and designs that are sent on to FC&B in Chicago. After FC&B approves them, they are then sent on to the new \$8 million Hallmark headquarters in Kansas City for client approval. Then back they go to New York for final revisions.

Two days before the *Hall of Fame* show goes on the air, rehearsals for the commercials begin. To produce each commercial costs a SPONSOR-estimated \$4,000 to \$5,000. Each commercial is done "live" in New York. Each one is different and is never repeated (reason: the same cards are never featured twice; card lines for every occasion change from year to year).

Hallmark manufactures some 11,000 lines of cards and specialty items

such as party decorations, gift wraps, gift ribbons. These items are distributed directly to some 13,000 retail dealers who sell enough of them to make Hallmark the largest firm of its kind. (It is believed to gross more than the combined sales of its three nearest competitors—Norcross, Rust Craft and Gibson.)

So before a *Hall of Fame* show goes on the air, it is necessary that every one of these 13,000 retail stores be apprised of exactly what cards or specialty items will be featured in the commercials. A specific card shown on a Hallmark commercial can virtually create a run on the local dealer and it behooves him to see that he has it in stock. Hallmark takes no chances. It notifies its dealers twice. Before each tv season begins, dealers are told the scheduled shows for that season and what classification of cards or party favors will be promoted on each—Christmas, Valentine, Easter, etc. (The upcoming 23

"LIVE" ONLY: Hallmark commercials are all "live" from NBC TV in New York. Sets often are constructed to duplicate exactly a typical greeting card retail store such as is shown below



April production of *Ah, Wilderness*, for example, will push cards for Mother's Day, Graduation and Father's Day).

The next notification to dealers comes as soon as the specific card lines have been selected for a commercial. Then Hallmark salesmen in each region call upon their dealers and show them the exact cards or items that will be pictured on tv. This is always done in plenty of time for dealers to order in the stock ahead of the telecast. Since *Hall of Fame* went on the air in 1955, an interesting thing has happened in card sales ratios: then 65% of cards sold were sentimental, 35% humorous—a trend that has been by now completely reversed.

Hallmark commercial appeal is slanted toward women, since research has proved it is they who are the shoppers for gift wraps and greeting cards. One exception was the pre-Valentine show whose commercials showed men and boys at a card counter. Hallmark has found that the store traffic on the day following a *Hall of Fame* is tremendous with many of the shoppers actually remembering the exact wording of the sentiment on the cards shown on tv.

Thus the intensive planning and creation that goes into each Hallmark commercial does pay off. But this doesn't necessarily mean that every commercial goes exactly as planned.

A notable exception occurred last Easter when Heck and Rand dreamed up a seasonal commercial requiring the services of two Easter bunnies. The two rabbits rehearsed well and everything looked rosy until just shortly before show time. Then one of the rabbits, both of which had been presumed to be males, suddenly proved "litter-ally" otherwise and had to be dropped from the cast. The commercial went on with a single bunny.

Hallmark is an old and savvy hand at air media. A recent article on the world's largest greeting card company in *Fortune* stated, "Probably the biggest single factor in Hallmark's rise was Hall's decision to promote his cards on the air. No publisher had ever done this before because of the general belief that people buy cards for their design and sentiment, not their brand name. Hall set out to prove this wrong. . . ."

The first venture into air advertising for Hallmark cards was in 1936 on a Chicago station; the "per-

sonality" was radio philosopher Tony Wons. Wons would read the sentiment from a greeting card, then ask his listeners to imagine they were turning the card over and looking at the trademark on the back.

Said *Fortune*, "Soon dealers began noticing that shoppers were doing just that at the racks. 'It got worse after Hall went on TV,' one exasperated dealer recalls. 'People were beginning to believe it wasn't a greeting card unless it had that crown.'"

From the *Tony Wons Show*, Hallmark went on to use other radio shows—*Radio Reader's Digest* and radio's *Hallmark Hall of Fame*. With more than a decade of profitable air media experience behind it, Hallmark was more than willing to accept tv when it came along. (Today, the company looks forward eagerly to full saturation of color tv to display realistically their colorful line of products.)

In 1951, the company explored tv with an interview series on CBS TV starring Sarah Churchill. At Christmas of that year, it sponsored the Gian-Carlo Menotti opera, *Amahl and The Night Visitors* on NBC TV—a special so successful that it has been repeated regularly.

The 1953-54 season found Hallmark with three specials on NBC TV, among them Maurice Evans' performance of *Hamlet*. Meanwhile, the company had also been experimenting with half-hour and full hour tv dramas on Sunday afternoons, but by 1955 came to the conclusion that the 90-minute live special was its particular cup of tea.

In the first place, such specials tended to coincide with the seasonal peaks of greeting card or party favor sales is the ideal marketing pattern. Secondly, the high quality of dramatic entertainment packed into these 90-minute formats deliver a smash impact on tv's public, critics and on the Hallmark dealers, and product identity with *Hall of Fame* runs extremely high.

Hallmark and FC&B merchandise these *Hall of Fame* specials with the same good taste that permeates the entire Hallmark operation. Attractive counter displays, usually full color and three-dimensional announcing the upcoming show, go out to dealers. The elaborateness of these varies with importance of the card season. ▼



SENTIMENTAL: Mother's Day cards will be featured in commercials on 28 April *Hall of Fame* drama, "Ah, Wilderness." Also featured will be a new line of greeting cards for Graduation Day and for Father's Day. Top designers and verse writers turn out such cards

SNAPPY: Another type of Mother's Day card—in contrast to the sentimental ones pictured above—are the "sophisticated" cards. For a long time Joyce Hall, whose business was built on "soft sentiment," shunned this relatively new type of "greeting," finally succumbed to increasing demand





MORE IDEAS FOR SPOT RADIO

This article, outlining a station representative's proposal for a new spot radio sales organization, is one of a series on new ideas for building up national spot radio volume. Two months ago, SPONSOR's six-part \$500,000 Plan For Spot Radio, stimulated much discussion, and comment in the industry. The forming of a Single Rate Agency Committee, reported in SPONSOR, cast new light on a major spot radio problem. Last week, the marketing r.p. of a major advertiser made some provocative suggestions in a stinging article titled "The radio industry needs a spanking." SPONSOR plans additional stories and articles designed to stimulate constructive thinking and action about national spot radio's future development.

A \$133,600 spot radio sales team

✓ Jack Masla, N. Y. representative, proposes new sales agency to promote spot medium exclusively

by Jack Masla

Pres. Jack Masla & Co. Inc.

What spot radio needs now is a new sales concept—the formation of a new organization to sell national spot radio exclusively.

There is today no single group whose job is to sell spot radio, only spot radio and nothing but spot radio.

RAB has been presenting radio's case. But RAB represents the entire radio medium—network, local, national and spot. It cannot go to bat in recommending one form of radio over another.

A growing number of representatives have been making presentations on spot radio. But most of these are confined to the top 50 markets and emphasize the areas in which the representative's stations are located.

SRA is undertaking a series of luncheon presentations and trade-paper advertising to sell spot. But SRA is not equipped to devote its full time to the cause because of its numerous other functions.

Yet every day, armies of top sales executives from newspaper associa-

tions, networks, tv and magazines are making presentations that are taking money away from radio spot. What is spot doing to get this money back?

For every full-page ad in newspapers for gasoline, radio stations lose 25 to 50 announcements. For every radio network sale 100 to 300 stations lose an average of about

\$100,000 in national spot revenue.

As this competition continues to toughen the only answer for spot is the formation of a new spot agency to be called, perhaps NSR, and staffed by top sales executives, presentation writers, research specialists.

The operations of NSR would be directed by its president, a full-time salaried employee. He would report to the organization's board of directors, a non-salaried group consisting of both radio station and representa-

(Please turn to page 17)

HOW A NEW SPOT RADIO AGENCY MIGHT DERIVE ITS INCOME

First 25 markets	60 stations @ \$85 monthly	\$61,200 year
Next 25 markets	40 stations @ \$55 monthly	\$26,400 year
All other markets	50 stations @ \$35 monthly	\$21,000 year
Representatives	30 @ various amounts	\$25,000 year
Total Membership Income		\$133,600 yearly



ORIGINALLY A FOOD FAD with special, limited appeal, yogurt is now aiming at mass consumer markets. Dannon Milk Products uses 100% spot radio for consistency and impact in its principal market (New York) and Developmental market (Philadelphia) to promote snack, dessert uses

Radio gets yogurt out of fad class

► Consistent spot schedule gives Dannon 30% N. Y. sales increase, wide chain distribution for Philadelphia debut

Juan Metzger, president of Dannon Milk Products (yogurt), likes to put a focus on the marketing problems of his unique product by talking to you this way:

METZGER: When did you eat a frankfurter last?

ANSWER: Maybe a week ago.

METZGER: When did you eat one before that?

ANSWER: Let's say three or four days.

METZGER: In other words, you don't live on frankfurters, even though they're supposed to be a great American staple. That's our situation, too—only more so. Nobody is going to live on yogurt, though its fad days are mostly history now. Our problem is to get people to think of yogurt as something as ordinary as a frankfurter, something that's to

be eaten fairly regularly, though not necessarily every day, and to get that message across cheaply.

Dannon's latest effective solution is spot radio.

Yogurt, in case the cartoons and comedians' jokes of a few years ago threw you off the track, is an everyday food in Europe. (In Balkan countries, peasants make yogurt merely by letting bacteria in the air settle on milk.) Shortly after the turn of the century, yogurt was produced on a commercial basis in Europe. But it wasn't until 1912 that Daniel Carasso, son of the founder of the Danone Yogurt Co. in Paris (largest yogurt-maker in the world), and Joe Metzger, a European industrialist, founded Dannon Milk Products Inc., in Long Island City. Its sales target: New York City.

In the first years, sampling and demonstrations were all the \$10,000 promotional budget would allow. The following year, a combination of radio and small newspaper ads was tried. "Radio did too good a job for us," says Irwin Zlowe, president of the Zlowe Co., New York agency. "It provided too large a coverage area for our distribution at that time."

So Dannon cut back to newspapers alone and continued in this medium until 1951. Meanwhile, a big step toward widening the appeal of the product was made by the addition of orange flavoring. To capitalize on it, Dannon began using tv as its sole medium in 1951. Moreover, by this time yogurt was starting to get out of the purely "kiosk" class into something more soberly accepted.

From 1951-57 the \$100,000 budget limited Dannon to daytime and fringe time in spot tv. Special short-term campaigns in newspapers or radio supplemented the tv buys primarily to get that share of the market

which daytime tv cannot reach. The budget just could not sustain an adequate schedule in prime tv time. So Dannon made an important decision:

Consistency is what pays off. And radio can deliver consistency cheaply. Radio and tv were paired for a while in 1957. Then in 1958, \$250,000 was allocated to radio alone. A sales increase of 30% resulted. (Dannon did a \$3 million business in '58.)

Last year also Dannon decided to expand into the Philadelphia market (bucking four yogurts already in the market). The original New York media strategy (a combination of radio and newspapers) was tried, but the results were mediocre.

"So we decided to put all our eggs in one basket," says Zlowe, "duplicating the strategy that was paying off for us in New York: 100% radio."

Two months ago the concentrated radio campaign was kicked off. But it differed from the New York version in several ways:

Time slots in New York are carefully selected in and around news shows in morning and prime time and early evening (6 to 7 p.m.). But the target in Philadelphia was so general—and the housewife so vital to its success—that an across-the-board method was applied. Fifty spots a week—all 60 seconds—were purchased.

(Please turn to page 77)



ANCESTOR of KCBS, San Francisco, here is a 1913 photo of KQW, begun in San José by Charles Herrold (center) in 1909 and claimed to be first radio broadcasting station in world

RADIO'S FIRST SPONSORS

◆ Broadcasting success stories came early as food clients in San José moved into KQW program *The Shopper's Guide*

To a handful of broadcast veterans, the above picture may evoke memories of a day when radio listeners tickled galena crystals with "cats whiskers," strained ears to hear through headphones.

As direct descendant of KQW (the station pictured), KCBS, San Francisco, this year celebrates 50 years of broadcasting. KQW was begun in 1909 by the late Charles D. Herrold (a Stanford classmate of Herbert Hoover), was sold in 1919 to CBS which moved its transmitter from San José to San Francisco and became KCBS. In the process, KCBS inherited three "firsts"—first broadcasting station in the world, first lady disk jockey, first radio commercials for food and general products.

The latter were aired in 1925 by Herrold who programed *Shopper's Guide*, personally delivered announcements for 11 departments of San José's Central Market.

Eight months later, all 11 merchants were still with KQW (although they had no contracts) and success stories were commonplace. Lociscero's Fish Market in two hours sold over 300 broilers one morning fol-

lowing short radio announcements, a 300% increase over the same day the week before. Springer's Candy Store used a 100-word announcement daily over a period of 16 weeks featuring Imperial Candy. Apparently the KQW signal was far-reaching; Springer heard from its Seattle distributor that sales were boosted in 20 cities as a direct result of the radio ads.

Within another year, Herrold began adding new clients such as clothing stores, restaurants and cafeterias, beauty parlors, mechanical services, real estate, hotels and resorts, building trade, dental and medical services. He was a sharp merchandiser with an eye for tie-ins: studied the seasonal or holiday appeal of products and tried to build campaigns on such appeals.

Before starting *Shopper's Guide*, Herrold checked Commerce Dept. on legality of using radio for ads, was advised there was no law against it but they hoped he would be stopped.

As for the KCBS claim to the first woman disk jockey, this was Herrold's first wife, who by 1913 was playing records over KQW on her *Little Ham Program*. ◆



JOE METZGER popularized yogurt in U.S.; his son Juan is now president of Dannon

BOWLING

(Cont'd from page 35)

business reflected a 26% gain during this same period."

(4) *Costs.* Time costs for each complete show \$565, remote costs, pro-rated over four weeks, are \$235 per week (each local sponsor pays a quarter). The bowling center puts up the prize money (\$125) in exchange for a closing contest announcement.

(5) *Merchandising.* The station backs up its bowling show with a heavy on-the-air promotion schedule and announcements in other sports programs. Another plus: bowlers invariably get into headlines during the week before their appearance.

Ajon Farber, vice-president of Service Life Insurance Co., sees the bowling audience as "highly diversified and congenial." He finds this type of viewer receptive to his firm's particular commercial approach.

Over and over again, price proves to be an attractive feature of bowling shows. That they need not be expensive is further illustrated by WLH-TV, Lebanon, Pa., which delivers an entire remote bowling telecast (including prizes) to a food advertiser

for \$300. It takes four men—two cameramen, an engineer, a soundman—to do the show.)

On the other hand, spectacular prizes naturally can hypo costs. For example, one of the latest bowling sponsors, Fiesta Travel Agency, co-ops a brand-new Los Angeles bowling show, *Beat the Pro*, on KHJ-TV with nine bowling alleys, throwing in an eight-day trip to Acapulco costing \$1,700 as weekly grand prize. Sam Molen's KMBC-TV, Kansas City, show gives a \$250 diamond ring every week to the lady who makes a strike. Eleven Fords have also been awarded to date on the show. A Rochester furrier puts up a \$1,000 mink stole for a 300 game winner on WROC-TV's hour-long *Star Bowling*.

Another sponsor to risk big money on prizes was National Food Stores when it was underwriting Fred Wolf's *Live Bowling* on WMBQ, Chicago. They paid off twice on a \$10,000 prize for a 300 game.

Lloyds of London used to insure against \$100,000 payoffs for a 300 game. However, the premium is now \$200 a week and no one has taken out a policy lately.

DAYTIME SERIALS

(Cont'd from page 33)

two other networks—both in the daytime and in the nighttime—have been peculiarly responsive to the plea "give us something new and different". They have done everything from live programs with recorded music with personalities to 13 hours of non-stop weekend programming.

As regular programming these efforts have not made a place for themselves in the list of radio's most popular programs. From time to time a sports special such as a Robinson-Basilio fight or World Series broadcasts, a stereophonic television-radio simulcast for a Perry Como or Lawrence Welk show *does* draw large audiences. But the chart on page 38 tells the real story.

This same chart shows what radio audiences select on a nation-wide basis, according to the most recent Nielsen report. In the listing of the 25 largest-audience programs in network radio, all seven of the CBS daytime serials are making a place for themselves. And all of them are at, or close to, the million-family level.

Someone is sure to point out that

WNEP-TV

Selling the Scranton-Wilkes-Barre market

SYMBOL OF SERVICE

T
T
C

A TRANSCONTINENT STATION

there are more radio sets-in-use in the daytime than in the evening. And that *this* is the reason for the large absolute audiences to the serials. This is certainly true. However, the daytime serials shown in this chart are competing against all other types of network programming. And, as a second point, the daytime serials consistently have about one-fifth of all the listening in their time periods. And that is a pretty good record.

None of this suggests that daytime serials can't be done better. As a matter of fact, a number of them have been "modernized" by bringing into the stories a great many of today's situations.

What keeps them so popular is a subject which has been treated lengthily by researchers and sociologists. I certainly don't intend to add to the literature on this subject. The fact remains that they do well, and that they are more popular than almost any other single element in a network's schedule—or in the schedule of most affiliates carrying them.

If there is a moral to this piece it might be: Don't just *do* something, *sit still!*

MASLA

(Cont'd from page 13)

tives, executive personnel, selected from among NSR members.

Initially, it would cost about \$130,000 a year to operate NSR, with revenue coming from member stations and representatives.

Membership rates should be determined by market size. Stations in the first 25 markets should pay approximately \$85 monthly—not very much when you consider how much an individual station can gain. Stations in the next 25 markets could be billed at \$55 monthly, all others \$35 monthly.

For station representatives, rates should be determined by total yearly billing. I suggest that representatives doing over \$5 million annually pay \$85 monthly for NSR membership. Those doing \$2 to \$5 million \$55 monthly, and those under \$2 million, \$35 monthly.

Assuming these rates, it would take only 150 stations and 30 representatives to get NSR rolling. (See box on page 13 for a breakdown of possible income sources.)

NSR offices originally should be

located in New York, but additional regional offices could be opened as the organization expanded.

NSR would work independently as well as in conjunction with representatives and stations to take spot's story to advertisers and agencies. NSR would prepare campaign recommendations, suggest market line-ups best suited to clients, conduct presentations showing the advantages of radio spot over competitive media in terms of cost, coverage, impact and success stories.

For example, which costs more and reaches more homes, men and women—a full-page ad for a gasoline in a Baton Rouge newspaper or 35 to 50 radio spots on two or more leading stations? Such competitive pitches would be a part of NSR's daily 52-week job.

If national spot radio is to continue to grow, then 1959 is the year of decision. 1959 is the year for spot to take off its kid gloves and slug it out with its competitors. 1959 could be the year when spot comes of age—with the formation of this new organization NSR—National Spot Radio.

PRIME SALES TARGETS are formed by people with dollars to spend. Covering 16 counties in Northeastern Pennsylvania, WNEP-TV blankets an area populated by 1.4 million people who control \$2.1 billion of effective buying income... spend \$1.5 billion in retail sales.

Further, the combined metropolitan market of Scranton and Wilkes-Barre ranks as the third most important metro area in Pennsylvania. It's third in population. Third in effective buying income. Third in retail sales. And the combined Scranton-Wilkes-Barre market has a higher effective buying income *per household* than many other U. S. metropolitan areas of comparable or larger size.

Transmitting at 1 million watts... from the tallest tower... on the lowest channel... WNEP-TV now provides better service to its viewers than any other station in the market. With a 70% power boost scheduled for Spring of 1959 and new studios in the Fall, WNEP-TV becomes the most powerful station with the most modern facilities in Northeastern Pennsylvania.

For details on the best TV availabilities in this prime all-UHF market, call Avery-Knodel.

ABC • CHANNEL 16 • SCRANTON-WILKES-BARRE

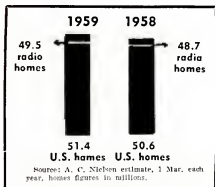


WGR-TV, WGR, Buffalo, N.Y. • WROC-TV, Rochester, N.Y. • WNEP-TV, Scranton-Wilkes-Barre, Pa. • WSWA-TV, WSWA, Harrisonburg, Va.

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of March 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,344	123	496	130
Fm	594	111	19	24
End of March 1958				
Am	3,229	88	418	115
Fm	510	72	49	11

Source: FCC monthly reports, commercial stations, *February each year.

Radio set index

Set location	1958	1957
Home	95,400,000	90,000,000
Auto	37,200,000	35,000,000
Public places	10,000,000*	10,000,000
Total	142,600,000	135,000,000

Source: RAR, 1 July 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

Type	Feb. 1959	Feb. 1958	2 Months 1959	2 Months 1958
Home	474,888	120,065	1,175,378	951,705
Auto	420,052	268,145	852,603	618,124
Total	894,940	688,510	2,027,981	1,572,829

Source: Electronic Industries Assn. Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

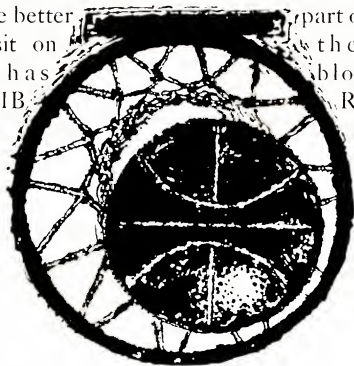
Nielsen Auto-Plus during selected peak periods

	New York		Chicago		Dallas		Los Angeles	
	% in-home	% in auto	% in-home	% in auto	% in-home	% in auto	% in-home	% in auto
(Mon.-Fri.)								
7-7:15 a.m.	18.5	3.3	28.5	4.8	25.1	4.5	11.2	5.5
8-8:15 a.m.	24.6	3.4	30.6	3.4	21.6	3.0	15.6	2.0
1-4:15 p.m.	8.8	3.7	13.0	3.9	12.1	3.8	13.7	5.3
5-5:15 p.m.	10.6	3.9	13.9	4.4	13.8	4.4	14.5	4.8
(Sat.)								
1-1:30 p.m.	18.7	3.6	14.2	3.7	14.4	3.6	15.3	3.2
(Sun.)								
3-3:30 p.m.	13.1	3.4	11.9	3.0	8.7	2.9	12.1	3.5

Source: A. C. Nielsen Co. Percent total households in each market tuned to radio at home and in autos. Los Angeles, Jan. 1959; New York and Dallas, Feb. 1959; Chicago, Mar. 1959.

SCORE!

If you are not piling up record sales points in San Diego, you are just not trying. Here is the real bounce and action of America today! The 19th market. KFMB Radio is here to help call your shots. Nice people with music that paces the swift, changing tempo. Variety programming for a variety of listeners. World news from CBS. Local tidings from the hometown reporters our fellow citizens turn to first—and believe. Living, buying and listening to KFMB Radio are the biggest audiences in the better part of Southern California. Don't sit on the sidelines—the whistle has been blown. Take the ball with KFMB Radio. Score now!



KFMB RADIO  **SAN DIEGO**

REPRESENTED BY EDWARD PETRY & CO., INC.

TOP MAN

on the Totem Pole



Rank	Program	Rating	Station
1.	I've Got a Secret	53.6	WREX-TV
2.	The Millionaire	53.1	WREX-TV
3.	Program X	52.2	Sia. B
4.	Jack Benny	50.2	WREX-TV
5.	G. E. Theater	49.8	WREX-TV
6.	Father Knows Best	49.4	WREX-TV
7.	Gunsake	48.8	WREX-TV
8.	Lawrence Welk	46.9	WREX-TV
9.	Danny Thomas	46.5	WREX-TV
10.	Person to Person	46.3	WREX-TV
11.	State Trooper	45.2	WREX-TV
12.	The Lineup	45.2	WREX-TV
13.	Lassie	44.8	WREX-TV
14.	Playhouse 90	44.5	WREX-TV
15.	Red Skelton	44.4	WREX-TV
16.	Program X	44.4	Sia. B
17.	Have Gun, Will Travel	43.5	WREX-TV
18.	Bing Crosby	43.2	WREX-TV
19.	December Bride	42.7	WREX-TV
20.	What's My Line	41.2	WREX-TV
21.	Name That Tune	41.2	WREX-TV
22.	Disney Presents	40.2	WREX-TV
23.	Ed Sullivan	40.2	WREX-TV
24.	U. S. Marshal	39.9	WREX-TV
25.	Pat Boone	39.5	WREX-TV

METROPOLITAN ROCKFORD ARB—

FEB. 9—MAR. 8, 1959

Demonstrating AGAIN WREX-TV's Audience Leadership



National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Esso Standard Oil Co., New York, is lining up schedules in various markets for its Atlas tires. The four-week campaign starts 20 May. Minutes and chainbreaks during nighttime periods are being placed; frequencies depend upon the market. The buyers are Sy Goldis and Joe Granda; the agency is McCann-Erickson, Inc., New York.

J. A. Folger & Co., Kansas City, is entering scattered markets for its coffees. The schedules start this month for six to eight weeks, depending upon the market. Minute announcements, both day and night slots, are being used, with frequencies varying. The buyer is Al Randall; the agency is Cunningham & Walsh, Inc., New York.

Standard Brands, Inc., New York, is going into major markets with schedules for its Instant Chase & Sanborn coffee. The schedules start 3 May, run till the end of the year. Minutes and chainbreaks during nighttime periods are being slotted; frequencies depend upon the market. The buyers are Bob Liddel and Howard Potter; the agency is Compton Advertising, Inc., New York.

Boyle-Midway, Div. of American Home Products Corp., New York, is preparing a campaign in various markets for its Black Flag insecticide. The 17-week schedules start 18 May. Daytime 20-second announcements are being bought; frequencies vary from market to market. The buyer is Mario Kircher; the agency is J. Walter Thompson Co., New York.

RADIO BUYS

Cities Service Co., New York, is going into major markets with schedules to promote its station dealers; distribution is national. The six-week campaign starts this month. I.D. and minute announcements during daytime segments are being used; frequencies depend upon the market. The buyers are Dan Kane and Mary Dowling; the agency is Ellington & Co., New York.

Ford Motor Co., Lincoln-Edsel-Mercury Div., Dearborn, Mich., is kicking off a short-term campaign in top markets for its Edsel. The three-week schedules start 1 May. Minutes during daytime slots are being placed; frequencies vary from market to market. The buyer is Ed Kobza; the agency is Kenyon & Eckhardt, New York.

Cannon Mills, Inc., New York, is preparing schedules in major markets for its June White Sales. The campaign starts 11 May, runs for four weeks. Daytime and weekend minute announcements are being purchased; frequencies depend upon the market. The buyer is J. Coverley Smith; agency is N. W. Ayer & Son, Inc., Philadelphia.



to those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only \$8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Is "carnival" promotion good for

With some stations using publicity ballyhoo to hypo listener-ship, broadcast people discuss the propriety of this approach.

Elizabeth Griffith, media buyer for
Irvin Houston

The radio ad promotion which is most effective today is the kind that is integrated with the program itself.

In order to scout out the best possible business for clients we like to



*Only when
it is tied
in with the
programming*

be continuously aware of all audience promotion techniques that have proven effective without dimming the program's entertainment value. An example of such a promotion device that has the most direct application to the particular needs of certain advertisers is the popular mobile unit, used to interview people on the spot. There are few places where the mobile unit doesn't go today. For instance, supermarkets. Interviews usually don't take place on the weekends when store traffic is heavy but tend to occur in the middle of the week. The presence of the local radio personality in the supermarket then both generates traffic and provides taped interviews to be used on the air in future programs.

Much of the audience promotion that a number of radio stations throughout the country have initiated over the past six months or a year is aimed at teenagers. Some of these "record clubs" have drawn a good response and are particularly suitable to the advertiser anxious to reach this segment of the population.

It might be useful to see some more promotion aimed at housewife

participation, since this is the audience that the packaged goods advertiser is most concerned with, such as the supermarket interviews. A standard audience promotion device that does stir up some interest is the mailing out of program logs, but there may be room here for some more imaginative techniques.

Newspapers have long used such stunts as contests to build their own circulation. While it is desirable for a medium to expend effort for circulation purposes, promotion stunts occasionally get out of hand.

The agency media buyer evaluating a station for his client is still far more concerned with programming content, ratings, audience composition and the station's over-all position in the market. It is usually when the programming content and promotion are combined that the results are most effective. If the station also uses—and uses judiciously—audience promotion stunts to build its circulation, this becomes an additional factor in its favor. But it cannot take the place of the four basic considerations.



Jeremy D. Sprague, asst. media
supvr., Cunningham & Walsh, Inc., N. Y.

Advertisers purchase a medium in order to deliver a message to an audience. Building and holding circulation is therefore a major problem of all media, and audience promotion consequently becomes of prime importance. As is the case with every field of human endeavor, there are often excesses.

Before we start to pick on radio, let's remember that audience promotion "gimmicks" have always been with us. Newspapers run rebus games and crossword puzzles. Magazines offer amazing discounts for "trial" subscriptions. The old *Liberty* used to seduce young boys into paddling their papers with the promise of earning a bicycle (I never even came

close). The result is that the section of the ABC reports dealing with how circulation is obtained is one of the most important: circulation which is not entirely "voluntary" is naturally suspect on the basis of reader-listener interest.

Radio stations too, have done their share of promoting, and in today's world of dog-eat-Nielsen, the fight is really on. The gimmicks used by radio have grown from the simple "call-in" by which a listener could win the right to have his name broadcast to elaborate contests, treasure hunts, lucky license plates, and disk jockeys who can stay awake longer than a timebuyer at a station party.

Is this good? Well, some of the gimmicks are annoying, and some are



*It can
accomplish
good results*

just plain silly, and some are not backed up by good programming. And worst of all, some are conducted only during rating week! Unfortunately, as always, the few really bad examples hog most of the publicity.

For the most part, stations are using healthy imagination and ingenuity in an attempt to build and hold audiences, with the desire to become a better advertising vehicle.

Arthur M. Tolchin, vice-president and
director, WJGM, New York

There is quite a difference between "carnival" promotion devices and showmanship in good taste to increase listenership. Cheap gimmicks will not attract a consistent audience. The day of the flagpole sitter is over and like most other leading stations throughout the country, we

radio?

try to employ publicity that is imaginative but sophisticated.

It is fundamental in WMGM's thinking that listener and public service interest be our first objective




*Cheap
gimmicks do
not build
audiences*

and responsibility. It is similarly axiomatic that the advertiser is entitled to enjoy results from his expenditures over our station. Constant attention and supervision, as well as every bit of creative ability we possess, is exercised at all times to provide a proper balance.

A vast amount of promotion, publicity and exploitation has been employed in newspapers, bus and car cards, billboards, three sheet posters, and on-the-air to bring WMGM to the attention of new listeners as well as keeping our regular listeners informed and appreciative of our programming and standing.

We have, however, employed in the past three years, for periods of 26 and 39 weeks, the famous series of *Name It and Claim It* on-the-air contests, a contest which depends upon the listeners employing their knowledge and intelligence, and without luck being a factor. It was not unusual to receive 50,000 to 30,000 entries weekly.

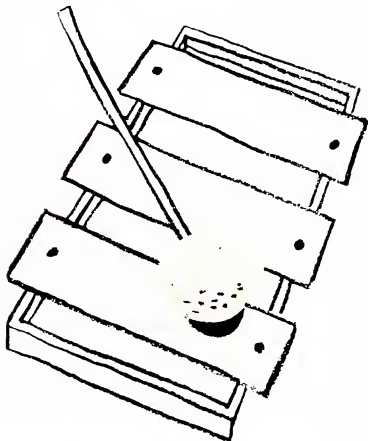
Recently, the Peter Tripp sleep deprivation experiment, held in conjunction with the Armed Services and the March of Dimes, was instrumental in providing all concerned one of the finest public relations results ever achieved.

These promotions have been showmanship with a flair—without stepping into that area of tawdry balldoo. And they have accomplished our objectives. 

WCSH-TV 6

NBC Affiliate

Portland, Maine



Now NBC Chimes a Maine duet to the tune of 1½ billion

That's the combined effective buying income of Maine's two major markets — Portland and Bangor. And now NBC covers them best over WCSH-TV, Portland and WLBZ-TV, Bangor's new NBC outlet.

And remember you save an extra 5% when you purchase matching spot schedules on both stations.

Your Weed TV Man has the full story on both markets.

A MAINE BROADCASTING SYSTEM STATION

WCSH-TV (6)—Portland
WLBZ-TV (2)—Bangor
WCSH-Radio—Portland
WLBZ-Radio—Bangor
WRDO-Radio—Augusta

DRY CLEANING

SPONSOR: Kraus Company

AGENCY: Direct

Capsule case history: Kraus, a quality dry cleaning operation of Memphis, Tenn., has four years cultivated the "ear-riage trade," and emphasized delivery and pick-up service. Their delivery men wear white caps, and have been promoted as the "White Cap Men." Although Kraus has used various media to promote its service for a number of years, they turned to television only recently. "After we started our first telecast of *Union Pacific* on WHBQ-TV we soon noticed its impact on our sales," stated Jerry Daleke, sales manager of the dry cleaner. Prior to using tv, Kraus noticed that telephone calls had been off. People were not calling at the same rate as the year before. "Since our campaign began on WHBQ-TV, telephone calls have increased by nearly 5000," Daleke continued. "This means that the Kraus White Cap men are getting into more homes than ever before." So pleased was Kraus by the direct sales results from tv that they plan to amplify their present schedule.

WHBQ-TV, Memphis

Sponsorship

RUG & CARPET CLEANERS

SPONSOR: Murnan Rug & Linoleum Co.

AGENCY: Direct

Capsule case history: The Murnan Rug and Linoleum Co., a medium-sized retail store of Omaha, Neb., devoted its entire advertising budget to newspaper for the past five years. In March 1959 they decided to give tv a trial: KETV received 65% of its total budget while the newspaper got 35%. The one-month tv campaign consisted of 50 10-second spots, ROS, of which 12 ran between 7 and 9:30 p.m. The total percentage of business increase of the month-long campaign, both newspaper and tv, was 700%. Of this, however, Murnan attributed 90% to KETV and 10% to the newspaper. Customers were asked where they learned about Murnan. Nine out of 10 replied, "on tv". KETV was the only television used in this campaign. "It has been proven to us that our most successful advertising campaign to date has been our schedule on KETV," stated Charles Murnan, the store's owner. "We plan to stay on for several months with similar schedules on the station throughout the day."

KETV, Omaha

Announcements

NEW CAR DEALER

SPONSOR: Reynolds & Seiler Rambler

AGENCY: Stan Warner
Advertising

Capsule case history: A Rambler dealer was so deluged with crowds after sponsorship of the *Early Late Show* on KTVU, San Francisco, that he prayed for rain to keep some of the overwhelming throngs away. The Saturday following the first tv advertising by the Reynolds & Seiler dealership was a rainy day, but partners Robert Reynolds and Harry Seiler estimated that more than 500 people came by, as a direct result of the KTVU advertising. "Thank heavens for the rain—it kept some of the crowd away," remarked Reynolds. Reynolds further reports that in the 10 days following, some 26 units were moved; and that many of the remaining prospects are still considered "hot." "We checked each sale closely, and proved to our satisfaction that KTVU sold these automobiles," stated Reynolds. The Rambler dealer sponsors the first half of the feature movie—which is presented from 10:15 p.m. to conclusion—each Friday night. The advertiser is thoroughly sold on television.

KTVU, San Francisco

Program

LUMBER & BLDG. MATERIAL

SPONSOR: Kelsey & Freeman Lumber Co.

AGENCY: Direct

Capsule case history: The Kelsey & Freeman Lumber Co., a large Toledo firm which retails lumber and a variety of building supplies and equipment, held a "Building Materials Exposition" as a large-scale business building promotion. Planned as a one-company trade fair, the "Building Materials Exposition" exhibited a wide selection of building materials and hardware—all the necessary components to build an entire house. In order to assure sufficient crowds attending the displays, Kelsey & Freeman turned to television—and placed a schedule on WTOL-TV, Toledo. "To say that our 'Building Materials Exposition' was a great success is putting it mildly," stated Walter DeBrock, an official of the lumber company. "Our company never has had such a splendid response—never before have we had such crowds, all interested in building materials, ranging from a new door lock to a complete house." K & F gives tv complete credit for the promotion's success, and they plan to use it again.

WTOL-TV, Toledo

Announcements

BELIEVABILITY

PAYS
OFF
HERE



At the beauty bar, soaps, hair preparations and cosmetics advertised on WWJ-TV are more apt to get attention, more likely to be purchased.

The reason? WWJ-TV adds an extra measure of *believability* to your advertising. People in south-eastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your Detroit campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.



ASSOCIATE AM-FM STATION WWJ

First in Michigan • Owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

"Me an' J.K."

is just like this!" WJAR-TV not only has a corner on quality feature films in the Providence market, but also exposes them with rare showmanship. Morning and afternoon films, for example, are emceed daily by personable Jay Kroll who asks viewers to write and tell him what they would like to see, then waits for the mailman to clue him on local tastes. Between "acts", Jay interviews visiting celebrities, and leaders of local and national civic groups. "The Jay Kroll Show" another good reason why WJAR-TV has won the TV heart of the PROVIDENCE MARKET.

10th Anniversary of CHANNEL 10



WJAR-TV

Cock-of-the-walk in the PROVIDENCE MARKET

NBC • ABC • Represented by Edward Petry & Co., Inc.



WASHINGTON WEEK

25 APRIL 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The FCC, which backpedaled under pressure on pay-tv, has now surrendered on vhf booster stations also: To some extent, the Commission has decided to reverse itself on community antenna tv systems (CATV).

The Commission will not only license vhf boosters, but it has asked Congress to change the law which does not now permit licensing of any facility built without a construction permit.

Rep. Oren Harris (D., Ark.) and Sen. Warren Magnuson (D., Wash.), chairmen of the respective Commerce Committees which consider such legislation, immediately introduced bills to that effect.

The Commission did make some reservations. It doesn't want any boosters on channels 4 and 5 where they might interfere with public safety and aeronautical services. It doesn't want boosters to rebroadcast on the same channels as the originating stations to avoid interference. But it does want very low power, and it asks that the booster have the consent of the originating station.

May 4 has been set as the day for network officials to come down to Washington to defend their programming practices.

The most serious charge in the FCC programing hearings about to start is that the networks refuse prime time to programs in which they don't have an interest. FCC chief hearing examiner James D. Cunningham will listen to what they have to say.

As forecast on this page from time to time, the House Commerce Legislative Oversight subcommittee has no immediate intention of getting back to probes of the FCC. Nor of additional contested tv cases.

This much was made clear as chairman Oren Harris hired new staff members to replace departed ones, and as a tentative agenda was decided upon. Other agencies will take at least the early brunt, with any return to the FCC even at a later date probably dependent more upon what a new rival Senate Judiciary subcommittee might do along lines of creating headlines.

Nor does the Harris committee propose to work for any deep changes in the FCC. First work, in fact, will probably be on the comparatively mild Harris bill which merely provides penalties for off-the-record presentations to Commissioners, as well as for commissioners who listen.

Rosel H. Hyde, who has been an FCC commissioner since 1946, an FCC employee since the FCC was founded, chairman from April 1953 to October 1954, and with the predecessor Federal Radio Commission from 1928, stays on.

Responding to urging from Congress and the broadcasting industry, the President nominated Commissioner Hyde for another seven-year term.

This is a far cry from the period of hysteria about Harris subcommittee revelations, when it was predicted that present commissioners would be forced to resign on a "new broom" theory.

FILM-SCOPE

25 APRIL 1959

Copyright 1958

SPONSOR
PUBLICATIONS INC.

There's a sizzling research story behind Nestlé's order for 52 extra markets on its Roy Rogers re-runs.

It's this: according to January national Nielsen averages, Roy Rogers although syndicated in only 31 markets, edged out the number of homes watching Nestlé's other show, the 52-city network Lone Ranger.

McCann-Erickson research made a further projection that the 18.3 Nielsen earned by the Rogers re-runs in 31 cities will be worth 22.0 when the new 83 city list becomes effective.

Roy Rogers Syndication, Inc. was formed one year ago to handle these re-runs.

Syndicators may be crossing themselves up in trying to sell the same show to network buyers one week and regional sponsors the next.

Asks Jerry Hyams, of Screen Gems: "A lot of agency men buy for both network and regional clients. How can you pretend to a film buyer that you've got a new show when you know he screened it last week for another client?"

The Screen Gems solution: keep network and syndicated production absolutely autonomous.

You can expect ABC Films to get back into first-run production under the new leadership of Henry Plitt.

Two new shows slated to be ready for fall are The Racer, an adventure series on sports cars, and Simon Lash, a mystery on a lawyer turned detective.

Film buyers were surprised at the recent appointment of Plitt, a motion picture veteran without tv film experience, as ABC Films prexy; but others have pointed out that his knowledge of Midwestern and Southern audience likes and dislikes could save ABC Films some of the regional snags other film sellers have encountered.

A flurry of midyear guest appearances by syndication stars have been bolstering shows and also helping blue-chip advertisers to work up internal sales enthusiasm.

Two stars doing recent city-by-city promotion were:

- Richard Webb, of CBS Films' U. S. Border Patrol, who hit New York, Boston, Washington, Charlotte and New Orleans, mostly for Amoco.
- Richard Carlson of Ziv's Mackenzie's Raiders, who visited Detroit and Chicago for Rambler dealers, and Louisville for Brown & Williamson.

The complexion of the tape situation seems to have changed to one of continuous inching forward on a number of fronts with an end in sight to explosive changes of last year.

Ampex, for example, last week did an end run around the multiple lines-per-screen systems used around the world by introducing a modification on its recorder to accommodate any or all standards—but note this: It's the camera that must be switched and many cameras now in use don't have this feature.

The key to one of the tricks of syndication sales tactics appears to be the question of whether or not the film distributor also owns the show it's selling.

A syndicator like CNP, for example, this season showed widely varying behavior in its two network deals. On *Lawless Years* (which it owns), the contract called for a \$12,500-per-week loss on network runs, but on Philip Marlowe (which Goodson-Todman owns), the sale reflected an estimated \$5,000-per-week profit.

The implications for the local-regional film buyer are this: you can often press a distributor much harder on a show he owns than on a show he is only distributing for someone else.

Re-run and feature film sales are still a revenue backbone of syndication, despite the emphasis on new production this year.

One syndication sales executive admitted last week that dependable income from repeats was essential to cover the risks involved in shooting new shows.

Several significant indications of timebuying preferences came out of the recent NBC Spot Sales report #4 which, although prepared to push live shows, had implications for film as well.

A panel of 271 timebuyers revealed opinions including these:

- 1) There was a dead heat on the issue of whether live or film programing is the preferred buy on the half-hour local level.
- 2) On the question of host personalities, they were of "great importance" in children's cartoon shows to 72% of buyers but in feature films to only 18%.
- 3) Salient factors in buying feature films ranked in this order: first, history of the time period; then, strength of the station's film library; finally, current ratings.

COMMERCIALS

Look for an all-out battle to shape up for supremacy in the new tape commercials field between the creative men and the cost efficiency experts.

On the creative side, the argument is that tape should bring to tv the same kind of prestige that fashion photography gave to magazines, while, on the business side, the thinking is that tape must bring more speed and economy per yard to tv than were possible via film methods.

With an injection of Warner Brothers money as a hypo, Filmways is now undertaking the ambitious plan of building what's claimed to be the largest production facility in the East.

Starting from a home base of tv commercials and industrial films business, the new Filmways plant, operational this summer, has its eye on getting a piece of video tape commercials and program business and even getting into tv film programs and theatrical features.

A build-up of commercials activity in Chicago is taking place now in an attempt to take away a share of business that now goes to New York and Hollywood.

Fred Niles, for example, following his absorption of Kling facilities in Chicago, is now amassing a phalanx of midwest film personnel, his latest additions being Elliott Schick, Les Urbach and H. Richard Hertel.

SPONSOR HEARS

25 APRIL 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

A popular guess across luncheon tables in the Madison Avenue sector the past week was that a major network figure is headed for replacement.

The date most frequently cited: mid-May.

The toughest jobs to fill, according to agency managers, are high-grade associate media directorships.

At the moment three New York agencies are scurrying around for candidates. One of the openings involves supervision over \$20-\$25-million worth of outlays.

An observation made by a hep agency showman: One of the big advantages that tv has over other facts of show business is that it's got the largest number of program and idea suppliers.

The competition among this expanding host increases the chances of new fare being fed into the medium with each season.

Reps get accustomed to the strangest requests; but the circumstances that led up to this one left even the veterans shook up!

Invited to attend an open house (ostensibly to explain the inner functions of a Midwest agency), the reps were told they would be doing clients they know a favor by steering them toward that agency.

A Madison Avenue agency loaded with tv specials has developed the knack of salving clients via alternate expedients:

1) If the rating turns out fine, the agency cites that number as an emblem of success.

2) Should the rating be a little limp, the agency calls attention to the good review the show got in the *N. Y. Times*.

The present reluctance of certain personalities to have themselves pitted next fall against Jack Benny, Perry Como, and even the Ford 60-90-minute series recalls to old-timers a similar situation that prevailed in radio's heyday.

Regarded as "poison spots" then were such as these: Chase & Sanborn Hour, Jack Benny, Fibber McGee & Molly, Rudy Valle (Fleishman's Yeast), Kraft Music Hall (Bing Crosby), and the Lux Theatre.

The ending and beginning of new eras in business organizations often bring with them a sense of human bewilderment and poignancy.

One giant operation in the trade is now in the process of weeding out the older generation of upper executives and replacing it with much younger men who are both graduates of top-rank business schools and experienced in corporate management.

The poignant side: Most of the shunted are barely in their late 50s and feel that they've still got what it takes to carry on their functions efficiently.



*Nothing else like it
in Greater New York*

IN PROGRAMMING: The voice of WVNY is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNY dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31¢ per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4 6740

WVNY
Newark, N. J.

WRAP-UP

NEWS & IDEAS

PICTURES

THE PRETTIEST HOUSEWIFE in Southern California: That's the title Mary Lu Stevens won in a contest run by K-DAY, Santa Monica. Here she's lunching with husband Peter (r) and K-DAY general manager Irv Phillips, before embarking on a nation-wide tour of major cities



AWARD TO BROADCASTERS for "contributions in promoting the Motion Picture Industry," is made by Missouri-Illinois Theater Owners Assn., represented here by Jerry Berger (c) to John Box, Jr. (l) exec. v.p., Balaban Stations and Charlotte Peters, KSD-TV, St. Louis



ADVERTISERS

Lanolin Plus kicks off its drive next week to recapture a sizable chunk of the \$300 million vitamin market for its recently acquired Rybutol.

The million-dollar campaign will tell the Rybutol story via 5,000 tv and radio spots per week, for three months, in 163 markets.

The major portion of the campaign will be lodged with the three networks, plus leading independent stations in each market. Agency: **EW&R**.

Other campaigns:

- **Renault** will spend \$2 million in national advertising during the next six months. A similar sum is expected to come from Renault dealers. Agency: **NI&B**.

- **Slenderella International** will increase its spot tv campaign from 12 to 23 markets, beginning 1 May, calling for an increased budget to

NEW I.D.'s presented by KHJ-TV, L.A. over WOR-TV, N.Y., get the close scrutiny of (l to r) Helen Levendis, Hal Cummings, Mary Dwyer, John Hughes, Shel Boden, all of Compton; and Jerry Molfese (rear) of H-R Tv



LET'S GET TO WORK is mood of William Schudi, CBS v.p. (standing) and Fred Knorr, president of Knorr Broadcasting as they scan schedule after inking affiliate agreement



\$120,000. To reach the career girls who constitute 40% of Slenderella's clientele, minutes will be used in the daytime and from 9 p.m.-midnight. Agency: Product Services, Inc.

• Today (25) marks the beginning of Baby Week, with Gerber Products Co. promoting it via its new theme: What's Our Line Babies. Along with print, the Week will get a special play on CBS TV's *Captain Kangaroo*, Jimmy Dean and *I Love Lucy*. Agency: D'Arcy.

• Another beginner today: The auto racing season, which continues through 6 September. To promote it, Polo Grounds Speedway, Inc., New York, will use radio and tv spots throughout the Metropolitan area. Agency: William Warren, Jackson & Delaney.

• Entertainment Premium Corp. will launch a spot tv campaign in Metropolitan New York to promote its new trading stamp premium plan. The stations to be used: WABC-TV, WOR-TV and WNEW-TV. The plan that EPC is conduct-

ing in association with Food Fair Stores: stamps can be exchanged for Broadway shows or best-selling books. Agency: Product Services, Inc.

Financial report: First quarter, 1959 net sales at P. Lorillard Co.: \$113,333,745 compared with \$104,094,971 for the like period, 1958. . . . First quarter 1959 net sales for the Gillette Co.: \$46,251 million, compared with \$42,377 million in 1958.

This 'n' data: The 1959 annual stockholders meeting of **American Machine & Foundry**, held in New York last week, was recorded by NBC, with portions aired in the p.m. to give listeners an opportunity to learn how a major company conducts a shareholders meeting. . . . A new corporate symbol: Minnegasco, an Indian maiden designed by Knox Reeves Advertising for the **Minneapolis Gas Co.**, to appear in all MGC advertising. . . . **Tom Thum Convenience Markets** has opened three additional markets in St. Petersburg,

Fla., with two more to follow, to be promoted via radio spots. Agency: Frank B. Sawdon.

Strictly personnel: Three managerial appointments for Armour & Co.'s newly-formed Grocery Products Division: A. W. Jones, assistant to the advertising and merchandising manager; M. D. Keil, brand manager, Dial soaps and shampoo; and P. D. Beece, brand manager, Dash dog food. . . . L. C. Dorn, named assistant national advertising manager of Chevrolet, at Detroit.

AGENCIES

"Government can properly employ the services of advertising on a scale five to 10 times its use today" according to McCann-Erickson's Marion Harper, Jr.

The agency president, speaking before the Chicago Federated Advertising Club last week, felt that the government's limited use of advertis-



THEY LIKE IT LIVE so 7,000 Ft. Wayneans turn out weekly for wrestling matches in WPTA studios. Here station's Tom Atkins interviews Cowboy Ellis after match, which is half-sponsored by Carling. Say distributors: "We now have hottest beer in town as result of show"

ZIV ENTHUSIASM PLAN goes into action as *Bold Venture* star Dane Clark visits Ballantine plant, greets oldest employee, Charley Jones. Plan's aim: closer identification of program to sponsor employees



HORSE-DRAWN BUGGIES brought 500 agency people to KDKA-TV, (Pittsburgh) showing of "The Great Victor Herbert." To promote Paramount package, station recreated Herbert's life in three-block area



spot
↑
summer radio goes where



the family goes

Vacation may mean getting away from home...but Radio goes along.

You're traveling "right" with SPOT RADIO in your summer media plans.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co. Inc. — Harry F. Cummings — Robert E. Eastman & Co. Inc.
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connell Inc.
Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.

MAY IS NATIONAL RADIO MONTH

ing can be attributed to tradition and "advertising's association, not only with business and trade, but with showmanship."

Harper foresees these government benefits from using advertising: "Better knowledge of the audience; more effective information programs; and more responsible and ethical communications."

His conclusions:

- 1) Each major government department should have a public information appropriation in its overall budget for the use of paid advertising.
- 2) The advertising industry should

continue to furnish its services free to the local, national and world community, as a matter of good citizenship.

The merger talks between Fletcher Richards, Calkins & Holden and Cohen & Aleshire are off, with this aftermath:

The Norwich Pharmacal's \$1 million account for its Nebs and other new products, awarded to the Richards agency last week, has been moved to Cohen & Aleshire.

The confusion probably stemmed from this: The agencies made a joint presentation to Norwich, with the

package-goods account going to Richards on the assumption that the merger would take place.

Nebs' previous agency: FC&B.

Other agency appointments: The Wildroot hair preparation division of Colgate, billing \$3 million, from BBDO to Ted Bates . . . The Petri division of United Vintners, billing \$750,000, from YSR to Honig-Cooper, Harrington & Miner, San Francisco, which has been handling the Italian Swiss Colony division since 1951 . . . Clum King Enterprises' American-Oriental canned and frozen foods, from JWT, Chicago, to BBDO, Minneapolis . . . Structo Manufacturing Co., Freeport, Ill., toy makers, billing \$250,000, to EWR&R, Chicago . . . Oscar Mayer & Co., from Wherry, Baker & Tilden, to Clinton E. Frank, Chicago . . . The National Apple Institute of Washington, D. C., to VanSant, Dugdale & Co., Baltimore . . . The Chicago Dietetic Supply House, with plans to use local tv, to Western Advertising, Chicago . . . Breuninger Dairies of Philadelphia, to Doremus-Eshleman Co., Philadelphia . . . Kahn Bros., Chicago suppliers of Kay-Bee brand fertilizers and lawn seed, to M. M. Fisher Associates, Chicago . . . Moonglow Plastic Jewel Corp., to Ritter, Sanford, Price & Chalek, New York.

Merger: Sanger-Finnell, of New York and McClellan Advertising of Massapequa, L. I., with total billings at \$2 million. Both agencies will continue under their present names.

Name change: Los Angeles-headquartered K. O. Bates Advertising, to Bates & West Advertising with Harvey West becoming a full partner . . . Chicago-headquartered Harry Atkinson, Inc., to Atkinson-Coker, Inc., with the nipping of William G. Coker.

This 'n' data: Gardner Advertising is completing its expansion of headquarters at 370 Lexington Avenue, New York . . . BBDO will move its Los Angeles office to 5320 Wilshire Blvd. about 1 May . . . Herbert Strauss, executive v.p. at Grey Advertising, honored by the agency for his 20th anniversary there . . . Arnold Varga, creative art supervisor at Ketchum, MacLeod & Grove,

IT'S JUST

WJAC-TV

"NO CONTEST"

WFBG-TV

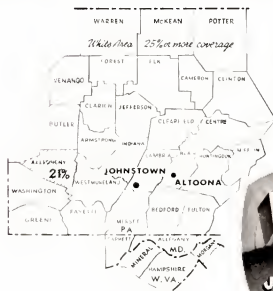
WJAC-TV is way out front
in the Johnstown-Altoona area!

Go by limousine, not by flivver! With WJAC-TV you travel "first class" with 71.9 station share of audience, sign-on to sign-off, all week long, as compared to only 28.1 for WFBG-TV

Figures from ARB, November, 1958

TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959



Buy the station that delivers the viewers—nearly three times as many viewers for WJAC-TV as for the nearest competitor. You get a guaranteed audience when you buy WJAC-TV!



Get all the facts from

HARRINGTON, RIGHTER & PARSONS, INC.

Pittsburgh, named Art Director of the Year by the National Society of Art Directors . . . **Reach, McGlinton & Co.** has set up a creative board to review activity and apply a creative viewpoint to any new campaigns.

They became v.p.'s: **James Garabrant**, at Dancer-Fitzgerald-Sample . . . **Allen Brann**, at North Advertising . . . **George Bolas** and **Charles Standen**, at Tatham-Laird, Chicago.

More personnel appointments: **Lee Rich**, v.p. in charge of media at B&B, elected to the board of directors . . . **Wilson Shelton**, to creative director and **Frank Snell**, to business manager of the creative department and v.p. of Compton . . . **Charles Howson**, to account manager at MacMannus, John & Adams . . . **Albert Bouchard**, to Ted Bates as account executive . . . **Arthur Claud, Jr.**, to Clinton F. Frank, Chicago, as a radio/TV writer and producer . . . **Ruth Lembeck**, to Mogul Lewin Williams & Saylor as copy

group head . . . **Thomas Arendt**, to assistant director of film production at Foote, Cone & Belding, Chicago . . . **John Meehan**, to research account executive at Doremus & Co., New York.

FILM

Syndication optimism last week led to a number of expansion moves finalized with an eye to fall opportunities for film.

Among these developments were the following:

- CBS Films appointed **Ralph M. Baruch** as international sales director for all non-U.S. markets with the exception of English-speaking Canada.
- NTA put on 10 new salesmen in syndication (see details below).
- Screen Gems divided its traffic department with separate operations for national shows under **Alan Press** and syndicated shows under **Sid Weiner**.

Sales: Ziv reports that *Sea Hunt* has been renewed for a second year in

167 of its 187 markets . . . **MCAs** *Secret Agent* sold to WPIX, New York . . . **ITC's** *New York Confidential* sold to Diwrys on WOOD-TV, Grand Rapids . . . **Cinema-Ame** reports European sales of the **Pithe Musical Parade of Stars** package . . . **Trans-Lux** TV signed feature film packages to the following stations: WHDH-TV, Boston; KFOR-TV, Salt Lake City; KOLD-TV, Tucson; WDAF-TV, Kansas City; WSVN-TV, Fikhart; KDAL-TV, Duluth; and WTVJ, Miami.

Programs: Screen Gems' latest offering intended for syndication, *Undercover Car*, will star **Victor Jory** . . . **CR** and Screen Gems (Canada) will co-produce five sample episodes of *Portia Faces Life* on film . . . **NTA** will release an *International Package* of feature films containing 51 post-1945 features and 13 others, including **Shirley Temple** pictures.

Commercials: **TPA** and the **United Scenic Artists** concluded agreement on their labor dispute via federal mediation . . . **Music Makers** reports



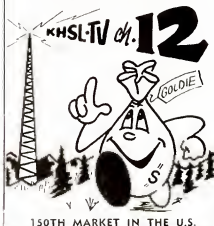
The face that launched a million sales: GLENCANNON

From Beer (Olympia) to Bakery Products (Holsum), the pre-accepted "Oscar"- "Tony"- "Emmy" Award Winning face, name and talent of Mr. Thomas Mitchell is launching sales—big sales for advertisers all over the country. As Glencannon, in the hilarious half-hour series of high comedy on the high seas, this beloved character stands ready to steer sales your way, too. What's more, Thomas Mitchell will sell for you personally, at the all-important point of sale.

NTA Program Sales

A Division of National Telefilm Associates, Inc.,
Coliseum Tower, 10 Columbus Circle, New York 19, JU 2-7300

Our Advertisers Are
"SOLD WITH INTEGRITY"
ON NORTHERN CALIFORNIA'S
FAVORITE STATION



KHSL-TV
CHANNEL 12
THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA

CBS and ABC Affiliate

Represented nationally by Avery-Knodel, Inc.
San Francisco Representative
GEORGE ROSS, National Sales Manager
Central Tower Bldg.

WORL

Chosen Exclusively
in BOSTON

by

Coca-Cola

to assure

the success of its
National Hi-Fi Club

in a big 3 1/2 hour weekly
Sales Campaign!!!

Here's proof positive
that when the leaders want
RESULTS in BOSTON
they choose . . .

WORL

BOSTON
5000 watts - INDEPENDENT
Represented nationally by
HEADLEY-REED CO.

it created original music for three of the nine tv commercials awarded prizes by the N. Y. Art Directors Club, and that in each case the music was created before the commercials were filmed.

Trade notes: SMPTE and the National Television Film Council will co-operate in Operation Videofilm, a tv film presentation at ABC in New York on April 29 . . . An international guide to film processing facilities is available from Durley Spruill, Cinema Laboratories, 1226 Wisconsin Ave., N.W., Washington 7, D. C., at \$1 for single copies.

Correction: The April 4 issue of FILM-SCOPE incorrectly stated that Kellogg did not clear time for Huckleberry Hound in San Francisco and Pittsburgh. Time was in fact cleared on KTVU and KDKA-TV in these cities, with respective ARB ratings, which should be added to the 4 April chart, of 13.3 and 23.1.

Strictly personnel: Don Moore has been signed as story editor of Screen Gems . . . Oliver Unger, president of NTA, was slated to address the Broadcast Advertising Club of Chicago last week . . . Six new officers elected to the NTA executive staff included Alan May, v.p. and treasurer; Lester Krugman, v.p. of advertising and p.r.; Samuel P. Norton, administration v.p.; George Gould, tv facilities v.p.; and Burton L. Lippman, assistant treasurer-secretary . . . Sixteen new NTA syndication sales executives include R. C. "Pete" Maddux and John C. Rome, both formerly with the NFA network, and the following new account personnel: Hal Danson, Perry Frank, Jr., John Gordon, Michael J. Gould, Jerry Gruenberg, Albert L. Kolitz, Marvin L. Lowe, Joseph J. Madelena, Robert L. Meese, Leslie H. Norins, Joseph B. Pantell, Joe Porter, Dave Schooler, and Ed Stanb.

NETWORKS

ABC TV this week asked the trade to note that the NRI for the period ending 11 April gives it the largest number of program "firsts" for the 42 evening half-hours.

The total "firsts" for each network:

ABC TV, 18; CBS TV, 15; NBC TV, 9.

Network tv sales: P&G (Compton), to co-sponsor ABC TV's *Donna Reed Show* for the spring and summer months. In fall, Johnson & Johnson takes over this half . . . **General Foods** (FC&B), for segments of *Mickey Mouse Club*, ABC TV . . . **NBC TV** reports new and renewal daytime business totaling **\$4 million**, placed by five advertisers: Lever, Brown & Williamson, Armour & Co., Congoleum-Nairn and Tintex.

Fall sales on network tv: Plymouth (Ayer), as full-sponsor of the *Steve Allen Show*, to be aired Mondays, 10-11 p.m. (For comment, see SPONSOR-SCOPE, page 19) . . . **R. J. Reynolds** (Esty) for one-minute participations on ABC TV's 77 *Sunset Strip* . . . **Brown & Williamson** (Bates) and **Whitehall Labs** (Bates) for *Philip Marlowe*, a new series bowing on ABC TV Tuesday, 29 September, 9:30 p.m. . . . **Gillette** (Maxent), renewed for NBC TV's Friday night *Catalede of Sports*, for 52 weeks . . . **Noxema** (SSC&B) has taken option with NBC TV for half of *Love & Marriage*.

Ray Ellingsen

P
HOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
. . . backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago

Network programing notes: **Hallmark Cards, Inc.**, has contracted with George Schaefer and his newly-formed Compass Productions, Inc., to produce the *Hall of Fame* series next season . . . *Rauchide*, effective this Friday (11) moves to an earlier time period: 7:30-8 p.m., on CBS TV . . . *Laramie*, new one-hour drama series of the old West, is being filmed for NBC TV's fall lineup.

New network affiliations: to **CBS Radio:** WKMH, Detroit-Dearborn; WKMF, Flint; WKHM, Jackson; WSGW, Saginaw; WHLS, Port Huron; and WLEW, Bad Axe, all in Michigan (see "Picture Wrap-Up") . . . to **ABC Radio:** KPEL, Lafayette, La. . . to **Mutual:** KGOX, Portland, Ore., and KATR, Corpus Christi.

Kudos: To CBS, copping four out of five Sigma Delta Chi Awards for Distinguished Service in broadcast journalism . . . To NBC, the National Safety Council's Public Interest Award for 1958.

Strictly personnel: **James Hergen**, appointed director of NBC Tele-Sales, with **William Storke** succeeding him as director of participating program sales for NBC TV . . . **Simou Siegal**, financial v.p. and treasurer of AB-PT, elected to the board of directors' executive committee . . . **William Trevathan**, to director of tv network operations for NBC TV . . . **Martin Brown**, to assistant treasurer of AB-PT and v.p. and assistant treasurer of NBC . . . **M. S. Rukyeser, Jr.**, to manager, business and trade publicity for NBC.

RADIO STATIONS

A new term in spot radio that's catching fire among buyers: "hypnotic sell."

The device—another form of saturation—was introduced by Chock-Full O'Nuts on WYBR, Syracuse. It makes use of 18 spots within the hour—each commercial winding up with the time of day.

Chock-Full O'Nuts, after sales went up 200% in Syracuse, extended the gimmick to seven other markets.

P.S.: Chicago reps last week tasted the impact of the phrase when a com-

ple agencies phoned invitations for them to come in and pick the "hypnotic sell."

KLIQ, Portland, Ore., took to the air this month, identifying itself as "the world's first all news radio station."

The "All News" format, taking four years of preparation, works this way: segments covering worldwide and local headlines, weather reports, articles from magazines read before its publication date, segments from European stations, a "Listeners Roundtable" discussing controversial subjects, and so forth.

Ideas at work:

- **KYW**, Cleveland, embarks on its ambitious community service program this week, dubbed "New Horizons." The areas to be embraced in this service: mental health, safety, science, government and history, community self-help and culture. Included in these projects: bus tours of historical sights; sponsored trips to atomic and jet installations; a "hands-across-the-sea" arrangement, tying in with a Scotland university, and a series titled "In Praise of Learning."

- Last week, when the nation's radio stations went dead for a half-hour as part of a "Conelrad" test of radio's potential civil defense use, **WMCA**, New York, carried out its regular d.j. show this way: A contest offered as a prize, a visit to the winners home by the d.j. whose show was cancelled by the test, where, during the silence, he provided an exclusive program. The winner: Mary Phayer, a patient at the Memorial Center for Women.

- **WRAP**, Norfolk, Va., put together a "Homemakers Council" consisting of 900 housewives who staged the station's second annual exhibit for some 3,000 agency people. The exhibit: 30 booths of housewife's products, including fashion shows, hair styles, and the like, all available to clients. This Council, along with planning the exhibition, has a board of directors which plans community events.

- He turned the tables: D.j. Pat Landon, on **WRCV**, Philadelphia, pulled a switch to celebrate his birthday: instead of expecting gifts, he gave his sponsors a "Happy Birth-

WABC

770 Radio

in

NEW YORK

Proudly Adheres

to the

Principles

Set Forth

in this Seal



WABC

The Station with the

Professional Sound

day" gift airing 17 commercials free.

Add daffodils: Ken Manley, dj., on WCHL, Portland, Me., dressed in a red polka-dot nightgown, aired his show from a bed in the window of a furniture company, where he spent the night as the outcome of a bet . . . (Chuck Boyles, WKY, Oklahoma City dj., now claims the official Phone Booth Squash Championship of the world with 33 students from the city's university crammed into a normal size booth outside the station's studios.

Financial reports: Storer Broad-

casting's net earnings after taxes for the first quarter, 1959: \$1,024,183 compared with \$751,204 in the corresponding 1958 period. The 1959 figures include the results of operations of WFIL-TV, Milwaukee, which Storer acquired in December, 1958.

CBS, Inc., at the annual stockholders meeting, reports the best business year of its 31-year history and that the first quarter, 1959 was the company's best in terms of sales and earnings.

Station purchases: WERC, Erie, Pa., to the Cleveland Broadcasting Co. (operators of WERE) . . . KTIP,

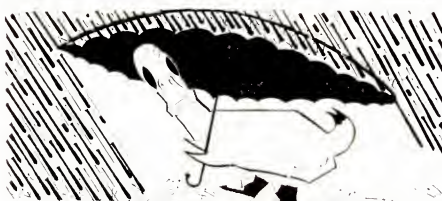
Porterville, Cal., to Gateway Broadcasters, Inc.

This a 'n' data: John Hardesty, v.p. and general manager of RAB, before the Pittsburgh Radio and TV Club, criticized the "tax examiner-minded thinking" of agency executives. Hardesty's reflection: the "I've-got-to-find-something-wrong-with-it" attitude strangles radio's growth . . . **San Francisco State College** will offer an expanded, complete program by the radio-tv department starting 22 June.

Kudos: The Pabst Radio News Award, presented by the Pabst Brewing Co., to WEMP, Milwaukee . . . The 1958 Public Interest Award of the National Safety Council, to KMPG, and KABC, Los Angeles.

Station staffers: John Metts, elected v.p. and secretary of Conn.-N. Y. Broadcasters, Inc. . . . **Chuck Blore**, promoted to v.p. in charge of programming at KFWB, Los Angeles . . . **Frank Crane**, to v.p. and general manager of the Imperial Broadcasting System . . . **Harold Parry**, to WKY, Cincinnati as local sales manager . . . **Jules Corotis**, to local sales manager of WPEN, Philadelphia . . . **Frank Myers**, general manager of KCMC, Texarkana for the past 19 years, has resigned to devote full time to his newly purchased KSJH, Gladewater, Tex. . . . **Robert Metcalf**, to managing director, WPAR, Parkersburg, W. Va.

Deceased: John B. Reynolds, Sr., president and general manager of Community Broadcasting, Inc., operators of WKWK, Wheeling.



and **WOC-TV**

FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET

(Davenport, Iowa — Rock Island — Moline, Illinois)

A comparison of coverage of TV stations in or overlapping the Davenport — Rock Island market area as reported in the Nielson Coverage Service No. 3 — Spring, 1958.

Station	TV Homes	Monthly Coverage		
		Daytime	Nighttime	
WOC-TV	438,480	308,150	263,430	288,750
Station A	398,600	278,900	226,020	258,860
Station B	340,240	275,160	229,710	260,190
Station C	274,990	208,300	153,540	191,010
Station D	229,260	156,340	127,240	146,620



G. B. J. Palmer
President
Loren C. Anderson
Br. Gen. Manager
Pat Shaffer
Sales Manager
Nelson Griffin Woodward
Asst. Executive National
Broadcasters Assn.

THE NIELSEN GROUP
SAINT LOUIS
BOSTON
CHICAGO
NEW YORK

ROCK ISLAND
MOLINE
EAST MOLINE



WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!



WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa

REPRESENTATIVES

Adam Young reported this week that his effort to get agencies to map out what they deem the maximum trading area in a market is working out nicely.

The first 35 agencies that responded to Young's questionnaire on the subject appeared to agree with the trading area definition used by JWT.

Attached to the questionnaire were coverage maps, to which the agencies could add or delete counties.

Objective: Show the stations what advertisers want in composite trading areas.

THE QUALITY TOUCH

Hands that are gnarled, calloused, grease-stained....yet there is a touch so highly sensitive, a mind so keenly trained that the entire key to the machine's effectiveness lies here.

He truly has the "quality touch", just as the behind-the-scenes hands and minds and hearts guide the quality touch of great radio and television stations of today!



WMBD



IN THE
MORNING
(NOV. PULSE '58)

FIRST
with
Walter Thurman



**MUSIC
NEWS
SERVICE**

**PEORIA AREA'S TOP
"MUSIC MAN"**
THURMAN SELLS

WEEKDAYS
6:30 AM-10:00 AM

WMBD
FIRST! FIRST! FIRST!
(Nov. Pulse '58)
... in the noontime
listenership period

WMBD
FIRST! FIRST! FIRST!
(Nov. Pulse '58)
... in the late afternoon
and early evening period

Exclusive National Representatives
PETERS, GRIFFIN, WOODWARD, INC.

WMBD

PGW has distributed among agencies a table showing the average temperature by months in 7-4 markets.

Purpose of the data: So advertisers can key their tv schedules broadly to sales-favorable temperatures.

Attached to the table is a map showing weather seasons by "tiers."

Paying tribute to the secretaries: Tomorrow (26) marks the end of National Secretaries Week, and to highlight it Blair-Ty and Blair Ty Associates mailed orchids to "secretaries of men they bombard all year with promotion and sales pitches."

Rep appointments: Adam Young, Inc., for WMEX, Boston and WPGU, Washington . . . Bob Dore Associates for WLBD, Boston . . . The Meeker Co., for KWIZ, Orange County, Cal. (representation does not include Los Angeles) . . . Clarke Brown Co., Dallas, for WBBK, Baton Rouge; KILE, Galveston, Tex.; WAME, Miami; WAPN, Montgomery, and WJBW, New Orleans.

More on appointments: Bob Dore Associates, for WLAT, Philadelphia . . . Robert E. Eastman & Co., for KJR, Seattle; KML, Portland, Ore. and KNEW, Spokane . . . Peters, Griffin, Woodward, for WRVA, Richmond . . . Forjoe & Co. for WBOF, Norfolk . . . John E. Pearson Co. for KYES, Roseburg, Ore. . . Daren F. McGavren Co. for WKIZ, Muskegon, Mich. . . B-N-B, Inc. for KWOW, Pomona, Cal.

Strictly personnel: Lamont L. Thompson, to Midwest manager and John Still, to account executive in New York for Ty Advertising Reps. Inc. . . . Nina Flinn, to the Bolling Co. as assistant to the director of sales development . . . Frank Cason Jr., to manager of the Atlanta office of Headley-Reed.

TV STATIONS

Spot tv saw a record number of restaurants advertising during 1958, according to TvB.

Estimated expenditures by restaurant chains in spot tv hit \$359,600 — a 9% increase over 1957 spending, and a 63% increase over 1956.

Another spot tv booster: all-purpose liquid detergents—six of them investing \$14.6 million in tv in 1958, a 232% increase over 1957.

The spenders: Adell Chemical's Lestoil, \$12.3 million; Lever's Handy Andy, \$740,000; Texize Detergent, \$645,000; P & G's Mr. Clean, \$421,300; Colgate's Genie, \$319,800 and Bercolene, \$111,100.

Defending tv: John Dille, Jr., president of Truth Publishing Co., operators of WSJV, South Bend-Elkhart, in an editorial on the station invited the print media to "poke more thoroughly into our programs before indicting us as a medium."

"When a magazine writes off the entire medium of tv as 'The Light That Failed,' that magazine is guilty of less than responsible analysis," Dille contended that such publications too often will "see the mote in tv's eye without being aware of the gleam in its own."

Ideas at work:

• **Operation Big Shovel:** That's the term dubbed by Church Avenue merchants of Roanoke, Va., who were faced with their street closed for repavement. The promotion campaign was kicked off by 50 tv and 100 radio spots via WLSL-AM-TV, with this theme: Come see the biggest show in Roanoke—watch the street being dug up. Results: Merchants did more business this past month than a year ago, even though the street was completely torn up, and WLSL sold \$3,000 worth of time during this on-the-digging-spot promotion.

• **A whale of a contest:** Bozo The Clown, via his show on KTLA, Los Angeles, held a month-long "name the whale" contest, with daily mention of it drawing some 35,000 entries. It was climaxed, last week, when "Bubbles the Whale" picked a name from one of the five finalists—via life-preservers tossed to her.

• **Merchandising stunt:** KETV, Omaha recently held a "Brand-It" contest, inviting viewers to identify the correct brand name of a product after only the name had been removed from the container or package. Nearly 3,500 entries were sent in, with these identified most frequently: Mr. Clean, Campbell's Soup, Lipton Tea, Jif peanut butter and Raleigh cigarettes.



“You Mean Roanoke’s Bigger than Chicago?”

We do indeed. There are more Virginians in Roanoke than there are in Chicago.

Which points up a fact of tv life: You can be bigger than almost anything if you look hard enough.

Which brings us to another point: A good hard look at the Roanoke market results in its inclusion on well-planned tv schedules. When that happens, WSLS-TV follows automatically.

At the risk of doing part of Blair’s job, witness:

With full power of 316,000 watts on Channel 10 (and a healthy assist from NBC and strong local programming), WSLS-TV has welded a 58-county area into the greater Roanoke market of 420,000 tv homes.

Come see. Or listen to Blair Television Associates.

WSLS-TV

Channel 10 • NBC Television

Mail Address: Roanoke, Va.

A broadcast service (with WSLS Radio)
of Shenandoah Life Insurance Company



SURE

every time buyer
reads

SPONSOR

**BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR

sells the TEAM that buys the

This Is The Piedmont Industrial Crescent



A Vast
Urban Complex
Where Millions of
Your Customers
WORK, EARN
and SPEND.
and it's dominated by

wfmy-tv

GREENSBORO, N. C.



BASIC INFO 1959

Represented by
Harrington, Righter & Parsons, Inc.

New York • Chicago • San Francisco • Atlanta • Boston

Station acquisitions: Capital Cities
TV Corp. for ownership of WPRO-
AM-TV, Providence, R. I. . . Great
Western Broadcasting Corp., owned
by J. H. Whitney & Co. of New York,
for KBET-TV, Sacramento, Cal.,
with Johnston Northrop appointed
acting general manager of the station.

This 'in' data: KING-TV, Seattle,
covered live, for the first time, the
Washington State Legislature direct
from Olympia . . . KTTV, Los An-
geles, which recently expanded its
daytime programing seven and one-
half hours weekly, is adding five
more hours to its schedule.

Kudos: The Blatz Award for service
in tv news reporting, to WISN-TV,
Milwaukee, from the Milwaukee
Press Club . . . The public service
award to WNBC-TV and WKNB,
Hartford, from the Advertising Club
of Hartford . . . The Public Interest
Award to the radio and tv division
of Triangle Publications, from the
National Safety Council . . . The Sig-
ma Delta Chi award for outstanding
work in tv reporting, to WBBM-TV,
Chicago.

More listeners cost less with Billion-Dollar Evansville's

Because WGBF Delivers DOMINANT COVERAGE

- 88,930 radio homes weekly
- 85% of radio homes in its home county, plus 31% of radio homes in 25 additional counties
- 57% more radio homes weekly than the next highest Evansville Station. Source: NCS #2



Spot advertising campaigns are enhanced by more than 35 years successful programming experience, and backed by unequalled merchandising and marketing support. No wonder WGBF is the "buy-word" in the Evansville Market!

National Representatives • Weed Radio Corp.
1280 KC • 5,000 WATTS
AFFILIATED WITH NBC NETWORK



No. 1 RATED A.M. SHOW



MORT NUSBAUM

WVET Radio

Rochester 4, N. Y.

NATIONAL REPRESENTATIVE
The Bolling Co., Inc.

MEDIA MEN

(Cont'd from page 33)

agency seminars for any agency em-
ployee after hours. These presenta-
tions are usually turned over to one
department (media, copy, tv/radio,
etc.) for an entire evening during
which they present their staff and
their story.

They use a similar technique with
training programs for newcomers.
Staffers new to an agency or at a
lower professional level and still per-
haps undecided as to the area of
advertising in which they want to
specialize are exposed to all depart-
ments and given an opportunity to
understand better how the compo-
nents of the agency relate to each
other and to the whole.

Another long-standing and effective
way in which account and media
people meet to solve mutual problems
is the informal meeting—the lunch
or bull session with a few persons
concentrating on ideas which chal-
lenge them.

These measures "are eliminating
the glorified clerk concept and giving
media people much more voice in
planning strategy," says OBM's Sam

May Company Picks Jacksonville



Vernon H. May, President
May Department Stores Company

The May Department Stores Com-
pany has picked Jacksonville for its
first store in the Southeastern
United States. The May Company's
new store shows their faith in the
State of Florida's Gateway City and
Jacksonville enthusiastically wel-
comes this new addition to the
rapidly expanding North Florida
economy.

AND JACKSONVILLE PICKS WFGA-TV

NBC and ABC Programming
Represented nationally by
Peters, Griffin, Woodward, Inc.
(Fourth of a Series)



WFGA-TV
Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

Frey. "Media people aren't tools of other departments, as sometimes seems to be the case. They should be viewed as competent, responsible people making a contribution to the planning strategy of all kinds of accounts."

"Account and media sections should mesh together, not push each other around," he concludes.

But the agency media men who push their own departments and services to the forefront of agency activity agree on one limitation: if the department isn't a good one and doesn't deserve stature, it won't get it. One media v.p. told sponsor: "It's just like merchandising anything. If you've got a bad product, you'll never sell it big or sell it well with even the best campaign. But if it's a good product, it needs and deserves good promotion."

There are still some agency management holdouts who think a media man's place is over a comptometer. But they're dwindling in number as they see the results which other agencies are getting by broadcasting the ease and the scope of the media operation.

YOGURT

(Cont'd from page 15)

chased on WIP throughout the day, with equal emphasis on weekends as during the week. A strong sales force effort was applied simultaneously. The point emphasized in every piece of copy: "Ask for it at your favorite store."

"Within two months," says Dannon president Juan Metzger, "our sales have doubled in Philadelphia. On the face of it, this may not seem too impressive because they were small to begin with. But what is important to us is that the 'ask for it' approach has lined up the four chief food chains in Philadelphia."

In addition to A&P, which accepted its first shipment last week, Dannon has distribution via Penn Fruit, Food Fair, and Acme. Yogurt is no longer the two-headed new kid on the block in Philadelphia, and soon, according to Irwin Zowe, the radio schedule will become more pinpointed.

Dannon has at its disposal a sure-fire method of testing time slots—a smartly-styled booklet called "Dieting to Reduce." The booklet is offered

on the station or time segment to be tested, and the answer is in—usually in a matter of days.

Currently a total of 24 spots a week is running on WGBS, WNIW, WOR, WBCA, WQXR in New York. But, hoping for an increase there equal to last year's 30%, the schedule will be increased soon, and two radio stations—as yet undetermined—will be added.

Basic to Dannon's success was a switch in copy emphasis a few years back, from "Doctors recommend it" to "A wonderful snack...a delicious dessert." The addition of flavors (the latest is pineapple) is another important way Dannon has broadened the product's acceptance. Dietary advantages remain a copy point, too.

Dannon Milk Products, recently purchased by Beatrice Foods, is an independent subsidiary under the guidance of Joe Metzger, now chairman of the board and his son Juan, the company's president. Even with its limited distribution, Dannon says it accounts for 75% of the yogurt produced in the U.S. Its main competitors are Yami on the West Coast and Breakstone in the East.

WILLIAM TELL

WILLIAM TELL PACKS THE BIG SELLING PUNCH! And whatta punch! Socko in Cleveland with audience research comments like this: "well acted," "wholesome," "fast-moving," "suspenseful." Socko in Pittsburgh, Houston, and all around the country for such advertisers as Meadow Gold Dairy, Fisher Foods, and Lucky 7 Stores. And soon William Tell comes out swinging in 5 new markets via the Triangle stations who've just bought into the big excitement. What's more, William Tell keeps punching for advertisers with unprecedented merchandising, on-the-air, at-point-of-sale, everywhere! And it's all part of the buy...when the buy is "THE ADVENTURES OF WILLIAM TELL."

*For the full report, contact NTA Research Department.



NTA PROGRAM SALES

A DIVISION OF NATIONAL TELEFILM ASSOCIATES, INC., TEN COLUMBUS CIRCLE, NEW YORK 19, JUDSON 2-7300

WCTV Solves Another Problem *for an account executive*



Hal was burning.



The competition copied his every move, rode his coattails into every market.



Freeze 'em out in one-station bonanza markets such as that served by WCTV, suggested Blair TV Associates.



Hal moved fast, got choice time, and locked those #0's (&'s) out!



He's less tense; puts better now.

WCTV Tallahassee
Thomasville
for North Fla. and South Ga.
*John H. Phillips
Broadcasting Stations*

Tv and radio NEWSMAKERS



Paul E. Mills has been appointed managing director of Storer's WJW, Cleveland. A veteran of 25 years' service with Westinghouse Broadcasting Co., Mills joins Storer from his post as Midwest tv sales manager of WBC's Chicago office. Previously, he was general manager of WBZ & WBZA, Boston. Mills entered broadcasting in 1932 with WOWO, Ft. Wayne. In 1931 he helped form, and was made v.p. of, the WOWO-WGL Sales Service Corp. In 1914, he managed WOWO sales and promotion.

Irving Cheskin has been named executive director of the Film Producers Assn. of N. Y. He has had considerable experience in the past with associations and corporations as sales executive, consultant and director. Most recently, Cheskin served as economic consultant for the Ford Foundation, Fund for the Advancement of Education and International Management Consultants. He also served as sales administrative manager of Gruen Watch Co. and executive secretary of Jewelry Research Foundation.



Frank E. Pellegrin, partner, v.p. and tv sales manager of H-R Tv and H-R Repts. Inc., has been nominated for the presidency of Radio & Tv Executives Society, and is expected to assume office at its annual business meeting 13 May. This is the first time that a station representative has attained the society's presidency. Pellegrin is outgoing president of Broadcast Pioneers and is completing two years as v.p. of RTES. He has been active in radio tv management, sales and promotion for the past 25 years.

Henry V. Greene, Jr., has been appointed sales manager of Westinghouse Broadcasting Co.'s KDKA-TV, Pittsburgh. He comes to the station from WBZ-TV, Boston, where he was assistant sales manager. Greene's stint at the latter station dates back to 1916, when he was account executive. In 1951 he left this post to become manager of the Boston office of Weed & Co. In 1953 he went to N. Y. as Weed's tv account exec.; in 1955 he joined Forjoe, N. Y., as tv managing director, and in 1956, returned to WBZ-TV.





DAVID O.
SELZNICK

R-K-O

UNITED
ARTISTS

WARNER
BROS.

20th
CENTURY
FOX

M-G-M

Recently launched on our 11:30 p.m. Theatre, the M-G-M Golden Treasury of Films joins the star-studded firmament of top film entertainment seen only in WBEN-TV land.

WBEN-TV

puts another
great
film package
into orbit

To the Western New York star-watchers this adds another good reason why "there's more on Channel 4". WBEN-TV Late Night Movies offer the most and best in film entertainment. The best product from the best studios, all intended to build the best late night audience.

And it's doing the job—as every rating service shows. Our national representatives, Harrington, Righter and Parsons, have all the facts and figures and will be happy to show you how your product and promotion can get top billing in the rich Western New York market when you put it up there with the stars on WBEN-TV 11:30 p.m. Theatre.

WBEN-TV
CBS in Buffalo

THE BUFFALO EVENING NEWS STATION

CH.

4



SPONSOR SWEARS

Why controversy is healthy

During the past few weeks, SPONSOR has published a number of stories and articles which can only be labeled as "highly controversial."

Among these have been the report on the Agency Single Rate Committee, the article titled "The radio industry deserves a spanking," the TVB and our own Commercial Commentary criticism of the *Saturday Evening Post's* eight-page insert on "apples and oranges," and, in this issue (page 13) the Alaska proposal for a new spot radio sales organization.

Each one of these stories raised questions which can provoke strong arguments on both sides. Each has brought to SPONSOR both praise and criticism.

If we were a trade publication concerned solely with easy, innocuous reporting of industry affairs, it is highly unlikely that we would have printed any of this material.

But since its founding 12 years ago, SPONSOR has taken the position that it is the function of a responsible trade paper not merely to inform but to lead, not merely to report but to stimulate discussion and constructive thinking about industry problems.

We believe that this policy will, in the long run, build greater health and vitality for the air media than any other. And that, of course, is our chief concern.

The need for vigorous debate

At the same time we want to point out that the value of raising controversial issues lies principally in the reactions which these issues provoke among our readers.

If you do not agree with the points raised in any SPONSOR article or story, or if you feel that certain parts of a problem demand further amplification, we urge you to write us freely.

We will do our best to print both sides of every issue that bears on a valid air media problem. And we welcome your letters, even when they are in hearty disagreement.

THIS WE FIGHT FOR: Greater understanding and greater communication between those who sell and those who buy air media. An honest recognition of each other's problems that will build strength for the whole industry.



10-SECOND SPOTS

Pay-off: In Dallas, Gordon McLendon, president of McLendon Corp. and owner of KLIFF, lost a friendly wager to Lee Segall, president of rival station KIXL. To pay, McLendon wrote and personally delivered over KLIFF eight promotional announcements for KIXL throughout one day. Some of the spots were so good, that KIXL obtained permission from McLendon to use them later on. *Moral: Only lambs should gambol.*

Ad lib: On NBC TV's new *Jimmy Rodgers Show*, they dissolved the background while Jimmy sang. Jimmy's song: "The Best Things in Life Are Free"; upper right in the background: one pair of female legs.

Letdown: Correction to a WNEW-TV, New York, program listing—KILL: *Big Bonanza*. INSERT: *Pennies From Heaven*.

Critic: Time reports the following "For Sale" ad in a West German newspaper: "Television set slightly damaged by a blow of the fist."

Hangin' tree: Heard about the arty tv Western where the villain was hung with an Ascot noose? Phil Stone, CHM, Toronto.

Resourceful: John Travieso, newsman at WBAL, Baltimore, left home one morning with a full tank of gas and a single dime in his pocket, headed for bank before going to the station. Enroute, he heard news of a train wreck, invested his dime in a phone call to WBAL, headed for City Hospital to cover the story. Only trouble: shortest way to hospital was through Harbor Tunnel, a toll road. Travieso thought quickly, left his class ring with toll collector as collateral. *Proving an old school ring is better than an old school tie.*

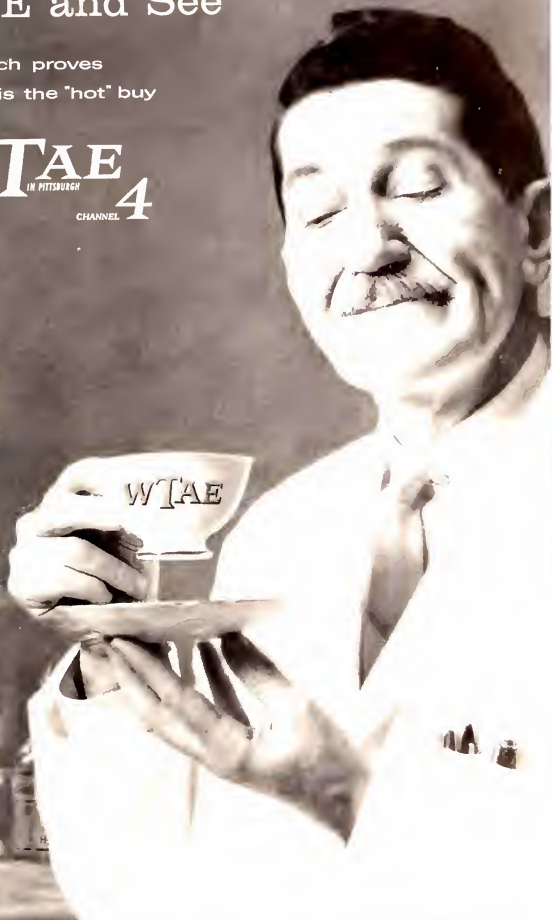
Confusion: On April Fool's Day, KTTX, Seattle, pranked all day: Gave temperature as 85 degrees, corrected with reports of snow and freezing cold; reported a disk jockey had jumped out of a plane, landed with parachute unopened in Puget Sound; played LP's at 15 r.p.m.; identified all its album music by pop or r & r titles. *Everything for a laugh.*

in the NEW PITTSBURGH

Take TAE and See

research proves
WTAE is the "hot" buy

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**



STATION WITH
PITTSBURGH'S

REPRESENTED BY THE KATZ AGENCY / BASIC ABC IN PITTSBURGH

KONO RADIO

and

KONO-TV

take pleasure in announcing

the appointment of

THE KATZ AGENCY

as their

NATIONAL

SALES

REPRESENTATIVE

EFFECTIVE

MAY 1, 1959

Serving Greater San Antonio and Southwest Texas Markets

ROCKEFELLER PLAZA-20
NEW YORK 20 N.Y.
-517